

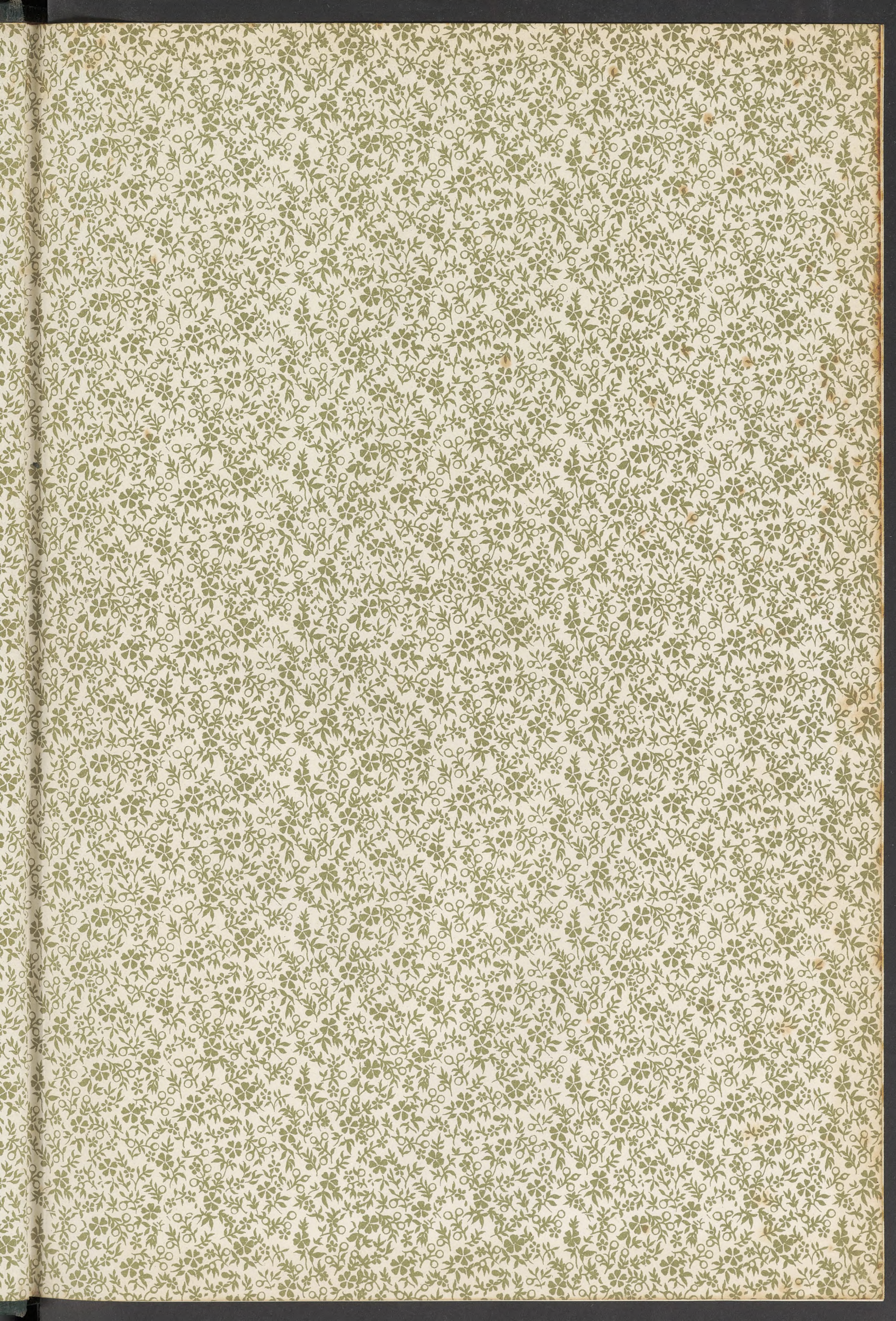
TURN THE LEAF AND GLEAN THE FRUIT

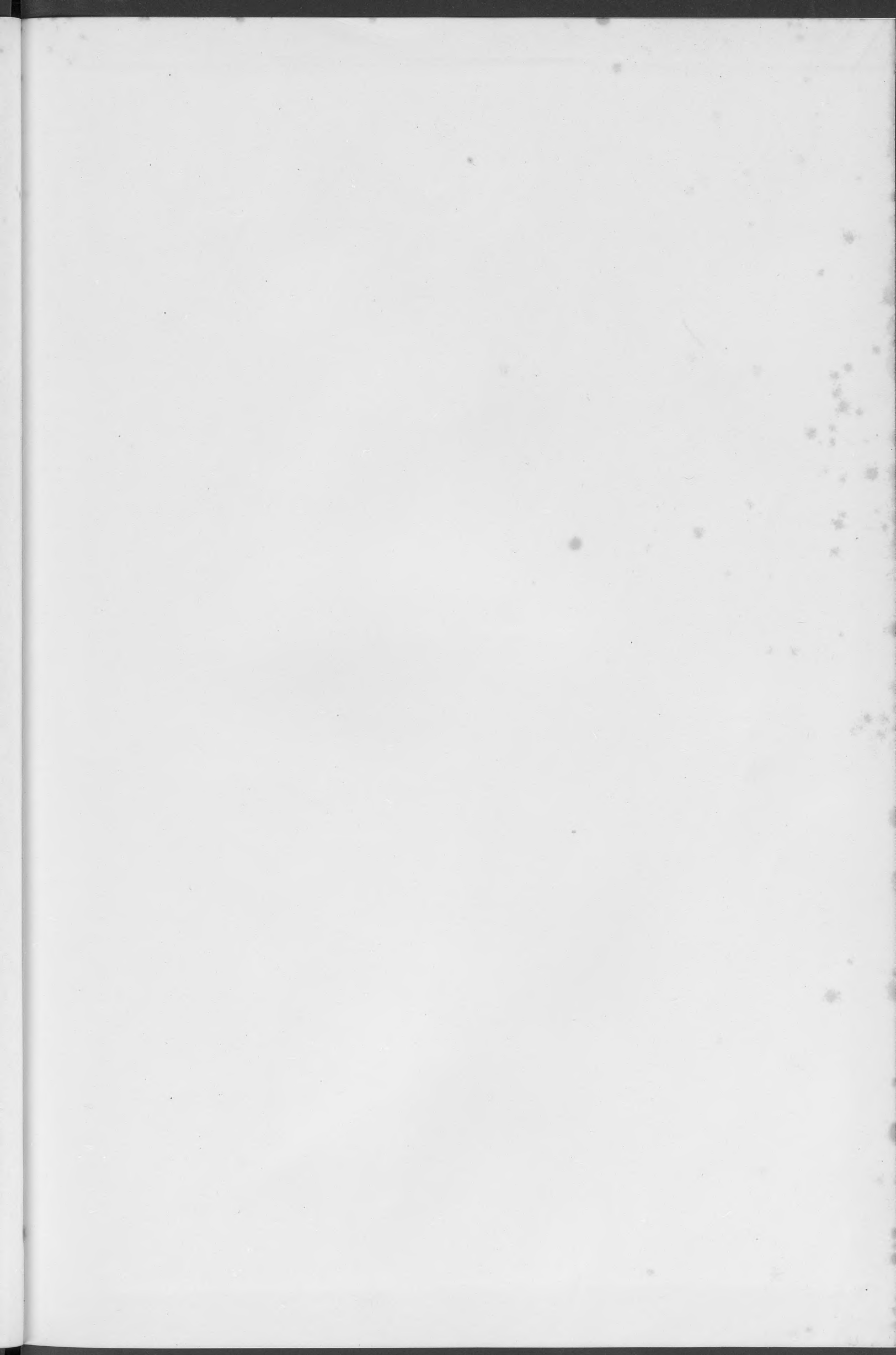


ADDISON CAIRNS MIZNER
His Book

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RECENT ENGLISH DOMESTIC ARCHITECTURE

L'ARCHITECTURE
DOMESTIQUE ANGLAISE
DE NOS JOURS

NEUSTE BEISPIELE DES
MODERNEN WOHNHAUSES
IN ENGLAND

BEING A SPECIAL ISSUE OF
THE ARCHITECTURAL REVIEW

EDITED BY
MERVYN E. MACARTNEY
F.R.I.B.A., F.S.A.

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ENGLISH DOMESTIC WORK IN 1909.



At the close of one of the very worst years known to the present generation in the building trade, it is hard indeed to write a satisfying account of the progress of English Domestic Architecture. Cycles of depressed trade react most quickly upon the production of luxuries; and the better class of house-building is one of those luxuries that very quickly reflects the barometer of depressed trade. The fall in securities and stocks always affects house-building adversely, since the majority of prospective building owners have their money invested until they are ready to begin building operations. Thus many schemes for dwellings for which architects have prepared plans and builders have submitted tenders are deferred or "held up" because the building owner does not feel justified in selling out stock at a loss.

But the inevitable set-backs attending the present prolonged depression in the building trade have been magnified during the present year in a disastrous manner. Politics, of course, have no part in our survey; but it is impossible to ignore the fact that the Finance Bill, which has occupied the attention of Parliament for the best part of the year, has thoroughly frightened the majority of building owners, and deterred them in a great measure from embarking on schemes of house-building. The imposts on land, on pleasure-grounds above a certain area, and the tax on "unearned increment," combined with an increased income tax upon incomes over a certain figure, have not been conducive, in a period of trade depression, to the progress of refined and intelligent house-building; and this unfortunate abstention has not been made better by assurances from members of the Government and its supporters that these new taxes are but the "thin end of the wedge," which may be driven in farther in succeeding years. Whether the Budget proposals are to be welcomed or denounced, the fact remains that wealthy or comparatively wealthy clients have buttoned up their pockets, and that architects and builders have suffered severely thereby. One well-known domestic architect has put the case very succinctly thus:—"I must be employed either by rich people or by the State." As the rich people show no present disposition to build, and the State is equally neglectful of architects in general, there is little to say about domestic work of the present year. It has been a period of marking time.

In these circumstances it is not surprising that

the domestic work of 1909 exhibits no marked deviation from the lines that have been current during the past few years. The intelligent principle that in districts with decided characteristics of house-building a new dwelling should conform to the local traditions is receiving increased recognition; and it is needless to add that so desirable a course should commend itself to both clients and architects. The vulgar mind leans towards a dwelling whose chief virtue is its dissimilarity to everything around it; and this mental outlook is often defended as a desirable protest against lack of character and mediocre monotony; but refinement and artistic perception will find means of individual expression as much in the form and manner of using materials as in the materials themselves.

Thus we are becoming accustomed to stone building in stone districts, to half-timber in half-timber countries, to "magpie" architecture in Cheshire, of which Messrs. W. & S. Owen furnish an example. Of stone buildings we show numerous examples, among which may be cited Burton Manor, Cheshire, by Messrs. Nicholson and Corlette; Caldby Manor, Cheshire, and the Court House, Broadway, by Mr. E. Guy Dawber; Newton Green Hall, Leeds, by Messrs. Adkin and Hill; Little Bridge, Gosforth, by Mr. W. N. Knowles; a house at Glasgow by Mr. James Miller; a house near Chesterfield by Messrs. Parker and Unwin; and Ravenscourt, Thornton Hall, by Mr. Robert Whyte. Mr. Percy B. Houfton, with some trouble, has revived a local building tradition at Chesterfield by using the rough thin bedded stone of the district for his own house, and Mr. E. Turner Powell shows a very charming house, in the reconstruction of which Sussex marble, found on the estate, was used.

In several other instances the use of building material obtained on the estate is chronicled, as, for instance, Mr. Lorimer's Ardkinglas, Argyllshire, a very beautiful mansion, in which the well-known Scotch architect carries on excellent Scotch tradition.

Rough-cast still maintains its hold on the affections of architects; but latterly some variations in exterior finish have been obtained by the use of plaster left rough, and in a few cases mere limewhiting, as an exterior finish. The utility of rough-cast constitutes with many a greater recommendation perhaps than its outward appearance. As a covering to common stock brickwork, or to the outer skin of hollow walls in exposed positions, it is invaluable. But the somewhat cold, grey colour of cement rough-cast is

unpleasant to some architects; others, like Messrs. Buckland and Haywood-Farmer, prefer it, and it is stated that in the two examples of their work the cement rough-cast is left the *natural* colour. Plaster left rough, and scratched with the point of the trowel or float, has been used to face some of the houses at the Hampstead Garden Suburb, and this treatment results in a pleasant texture to the walling. Mr. H. M. Fletcher has found another use for rough-cast in the alterations to Alde House, Aldeburgh, where it has been used to obscure the patchy effect of new and old brick-work. Among other rough-cast houses may be mentioned Mr. Blomfield's White Hall, Sandwich; Mr. Arthur T. Bolton's house, Larkscliff, Birchington; Mr. Aylwin O. Cave's houses at Caversham and Reading; Mr. Walter Cave's additions to a very charming old rough-cast and thatched house, Blackbrook Grove; Mr. Cratney's cottage at Newcastle; The White Cottage, Chingford, by Mr. Halley; Mr. Stanley Hamp's and Mr. Horder's houses; and Little Bridge, Gosforth, where Mr. Knowles has used it for decorative relief with stone.

In brick counties, and more especially the home counties, the Georgian tradition largely obtains, and the use of thin 2 in. brick is daily increasing. Architects have been paying very special attention to the colour of bricks, and the deadly monotony and uniformity of tone which was at one time a desideratum is now, happily, quite at an end. Broken colour and a play in tone in facing bricks are among the principal requirements of the modern architect, and with thin bricks and wide mortar joints very good walling can be obtained. Mr. Cave has used Luton purple mottled bricks for his Bengoe House, Hertford, and Messrs. Niven, Wigglesworth, and Falkner's Farnham house, in typical quiet Georgian style, has two well-known brands employed in its construction. Dawn House, Winchester, by Mr. Ernest Newton, and Mr. Macartney's own house, Kennet Orleigh, Woolhampton, both preserve the quiet charm which was a feature of Georgian house-building. Mr. Quennell continues the same motive in his own home, Four Beeches, Bickley, in the outer suburban ring with which his work is prominently identified; and Messrs. H. R. and B. A. Poulter show two houses in similar vein farther afield at Camberley.

With one or two exceptions, as in Mr. Turner Powell's Hunger Hill, Coolham, where old stone "heeling" has been used, tiles have claimed the architect affection for roofing these examples of domestic work, and hand-made tiles generally secure a preference over others. Old tiles are always used wherever procurable, and, failing them, tiles which will quickly weather to a pleasant hue. Mr. Edgar Wood in his house at

Stafford strikes out a new line in domestic work by employing flat concrete roofs covered with waterproof cement.

One noteworthy development in modern architecture is the increasing attention paid to gardens. It has taken a long time to persuade the layman that the planning of the garden is an important part of the architect's work. The importance of design in the grounds around a house can hardly be over-estimated. One has, as it were, in the house a purely artificial creation in the midst of natural surroundings, and it is the function of the gardens to form a connecting link between the two, a link which combines the artificial and the natural in a formal arrangement of growing plants and trees.

Interior decoration still proceeds on eclectic lines. The restoration of Hengrave Hall by Messrs. Davenport and Tapper, and the reparation of an old Somerset manor house by Messrs. Niven and Wigglesworth, have of course been carried out on traditional lines; but in the case of new houses architects have felt themselves free to adopt any style commendable to themselves and their clients. Panelling is one of the most favoured treatments for rooms, usually of oak in dining-rooms, halls, &c., and of pine, painted, in drawing-rooms and bedrooms. In some cases mahogany has been adopted, and in one or two cases kauri pine, which, when stained dark, is hardly to be distinguished from oak at a short distance. Mahogany panelling painted white has in the past been used in the very finest work; but this has always seemed to us a misuse of a very beautiful wood.

Metal casements with leaded lights are still largely used for windows; but in the Georgian type of house the sash window with stout bars holds its own, and the layman is apparently getting over a somewhat unreasonable objection to small panes. The large sheets of glass, so beloved of the average client, have a most potent effect in destroying the scale of a dwelling, and it is to be hoped that this fact is getting generally recognised.

Modelled plasterwork is now evidently regarded as one of the principal means of decorating a room; many examples will be seen throughout the volume, from simple bands of flower-and-foliage relief to the fine ceilings shown at Ardkinglas, Argyllshire, of which Mr. Lorimer is the architect.

On the whole the work of 1909 preserves its interest if it does not present any very new or striking features. But this was hardly to be expected in a year of unexampled depression. The better-class English house-building stands on a high plane in the estimation of critics in other countries, and we must rest satisfied if we are able to continue this good impression.

NEWTON GREEN HALL, LEEDS.—The Hall is the property of Sir Wilfred Hepton, and is situated at Chapeltown, a suburb of Leeds, almost abutting on a tram route, within twenty minutes of the city, and hemmed in by property of the usual suburban type.

When once the entrance gates are passed the park and grounds come as a revelation to the visitor, a fertile oasis in a desert of bricks and mortar. The drive is through an avenue of fine old timber; and the house, on a slight eminence with a background of foliage, overlooks the gently undulating park, characteristically dotted with forest trees. The old building was of brick, floated on the main frontages with cement, and roofed with grey Yorkshire flags.

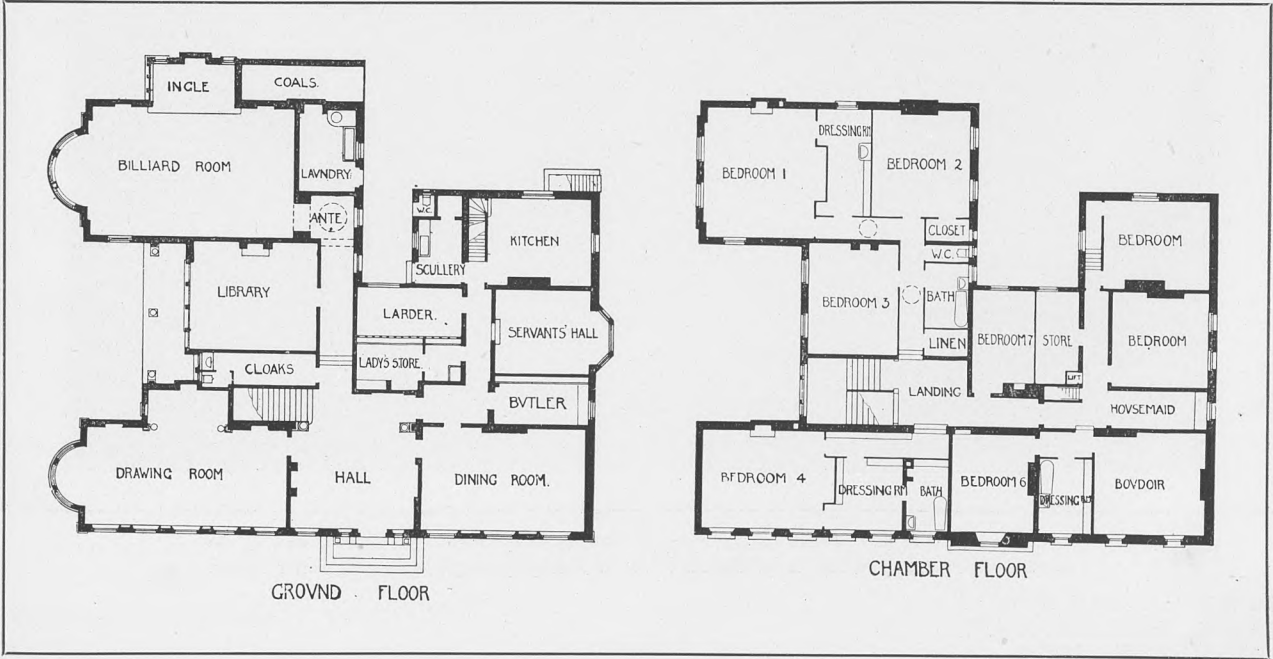
Built in the middle of the last century, the south elevation is of an Italian type, crude in detail, but of a good general proportion, so that aided by time and creepers a really pleasing result has been attained.

The west side and back of the building ran very much to seed, and fortunately had to be almost entirely removed on account of the large size of the new rooms. Briefly the east end and front from the kitchen to one half the drawing-room are old, with some minor alterations. The drawing-room and hall were enlarged, and all the remainder is new work.

The billiard-room was designed in a different style from the remainder of the house, it being thought a more fitting setting for the trophies of big game shot by Sir Wilfred in various parts of the world. The grounds are charmingly wooded, and would lend themselves easily to the formation of a terraced garden of a formal type,

a consummation which it is hoped will eventually be arrived at. The whole of the work, including alterations to the stabling, lodge, and new entrance gates, was completed ready for occupation within four months, whilst the owner was travelling in Canada.

In one of the largest rooms, the music and billiard room, the floor is laid for dancing with narrow oak boards. No springs are used, but the necessary elasticity is obtained by the joists, &c., being fixed so that there is no direct bearing on the solid. The chimneypiece is in local stone with red Mansfield strings and green-slate dowels in the lintel. The panelling is in mahogany, and the plasterwork is left white. The dining-room is in the old portion of the building, but the walls and ceiling have been entirely remodelled. The chimneypiece is old. Walls and ceiling are finished dead white. The woodwork on the staircase is in mahogany, and the walls are panelled in Parian cement. The panelling in the morning-room is in fumed oak, with mahogany inlay. The ceiling has a band of modelled plaster. The hall is panelled in oak, finished dull brown. The builder was Paul Rhodes, of Leeds, and he executed the carved stonework. The fireproofing was done by the Bradford Fireproof Wall Plate Co. The special woodwork and modelled plasterwork were executed by Marsh, Jones & Cribb, of Leeds, and they also supplied the grates and electric light fixtures. Henry Lindley, Leeds, carried out the plumbing work, and the sanitary fittings were supplied by Hepton & Sons, Leeds. Dixon & Son, Leeds, executed the electric wiring, and Rawlinson & Co., Leeds, supplied the lift and heating apparatus.





1. General view of new portion (west); the main front is to the south. 2. General view of the morning-room; the panelling is in fumed oak with mahogany inlay; modelled plaster ceiling.

NEWTON GREEN HALL, .
LEEDS. EXTERIOR VIEW.
THE MORNING-ROOM. . .

ADKIN and HILL, *Architects*, BRADFORD.



This room is panelled in oak finished dull brown.

NEWTON GREEN HALL,
LEEDS. THE HALL. . .

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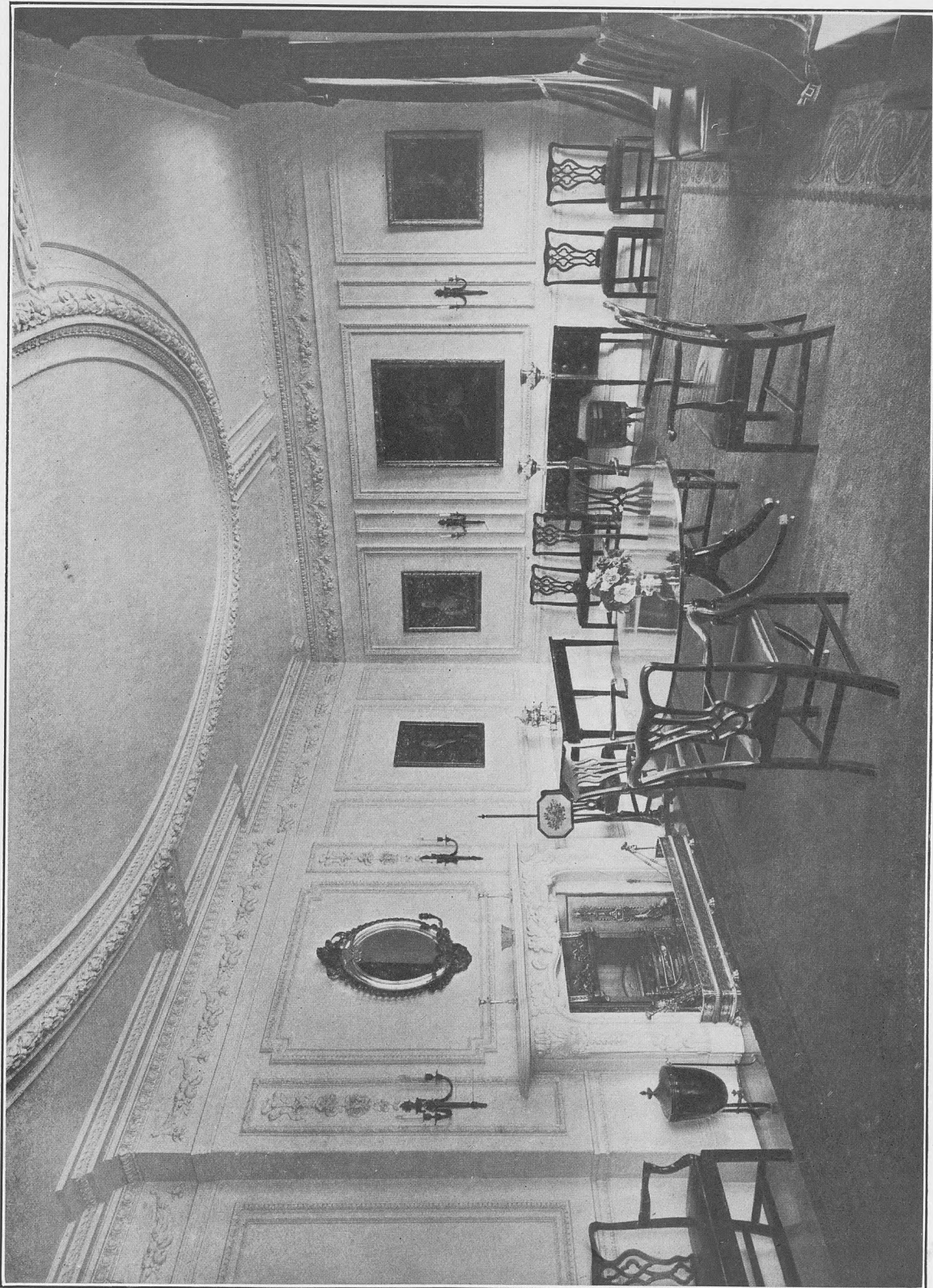
The Architectural Review.

ADKIN and HILL, *Architects*, BRADFORD.



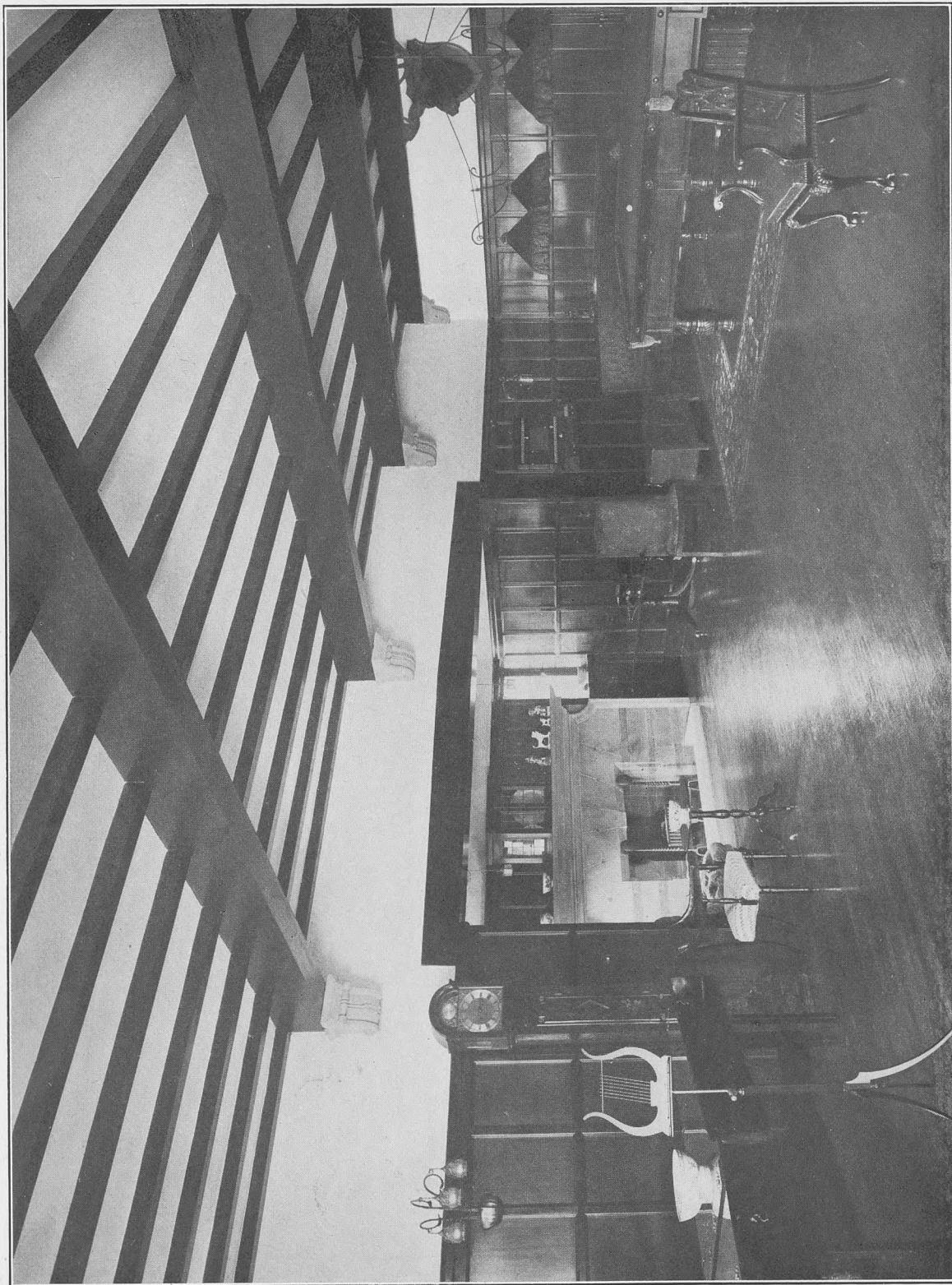
The woodwork is mahogany, and the walls are panelled in Parian cement.

NEWTON GREEN HALL,
LEEDS. THE STAIRCASE.



This is in the old portion of the building, but the walls and ceiling are entirely re-modelled. The chimneypiece is the old one refixed. The walls and ceiling are finished dead white.

NEWTON GREEN HALL, . . .
LEEDS. THE DINING-ROOM.



The floor is laid for dancing with narrow oak boards. No springs are used, but the necessary elasticity is obtained by the joists, &c., being fixed so that there is no direct bearing on the solid. The chimneypiece is in local stone with red Mansfield strings and green-slate dowels in the lintel. The panelling is mahogany, and the plasterwork left white.

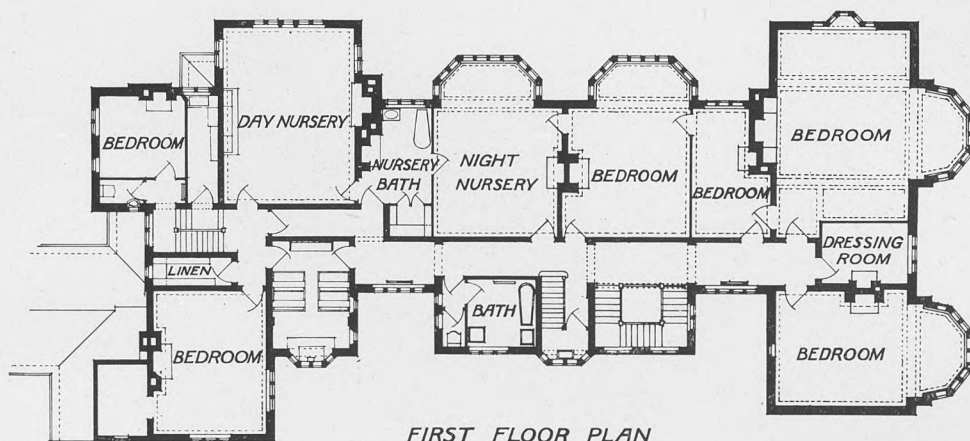
NEWTON GREEN HALL,
LEEDS. THE MUSIC . .
AND BILLIARD ROOM. .

W. H. ANSELL, *Architect*, LONDON.

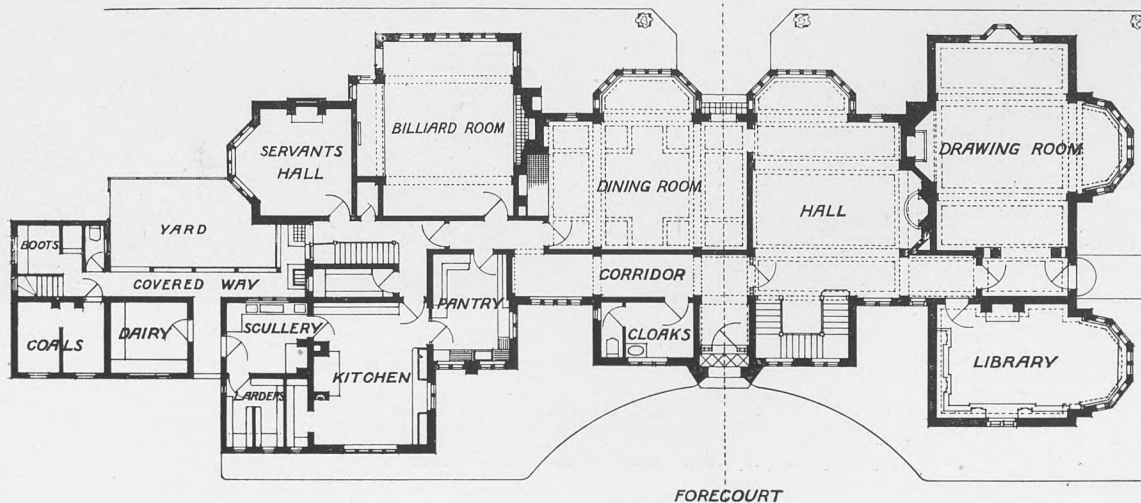
KNAPPE CROSS, EXMOUTH, DEVON.—This house has been built on a site with a south-west aspect, and has fine views over the estuary of the River Exe, and over the English Channel, two miles away. As the situation is somewhat exposed the walls were built hollow, being bonded with Jennings's stoneware cranked ties. The architectural motive was kept extremely simple, projecting mouldings being avoided, and good material and proportions relied on for effect. The garden front is symmetrical, and when the two terrace walls are built will form a complete and well-balanced whole. In planning, the large hall was taken as the central point of the daily life of the house. The principal rooms open from it, and can be reached without passing through any corridors. The central rooms on the first floor were planned as day and night nurseries for the children, with their bathroom attached. All these rooms communicate, so that access by the nurse is easy. The house contains four bathrooms. All the principal chimneypieces were designed by the architect. An entrance-lodge, stables, and electric engine-house and accumulator-rooms are also included in the work.

The general contractors were Dart & Francis,

of Crediton, Devon. The bricks from Basingstoke and the hand-made roofing-tiles were supplied by Ames & Hunter, and the fireproof floors were all constructed on the "Kleine" system. Polyphant stone and other Devonshire marbles were used for the chimneypieces. The grates were supplied by the Well Fire Co., the Carron Co., Thos. Elsley, Ltd., and the Teale Co. The casements, fittings, stained-glass and leaded lights, were made by Henry Hope & Sons; the special art metal-work came from Thos. Elsley, Ltd., while the door furniture, &c., was made by James Gibbons. The special English oak doors and staircases were made by the general contractors, and they also laid the oak and pitch-pine flooring. Morrison & Ingram supplied all the sanitary ware and fittings, and Miller & Co. the electric-light fittings. The modelled plaster-work in the hall and dining-room was executed by G. P. Bankart, and that in the drawing-room by Aumonier & Son. Wippell Bros. & Row carried out the heating and ventilating work. Paripan was used for the drawing-room decorations. A tube well, 300 ft. deep, was sunk on the estate by Alfred Williams, of Bow, London.



FIRST FLOOR PLAN



FORECOURT

GROUND FLOOR PLAN

W. H. ANSELL, *Architect*, LONDON.



This house has fine views over the estuary of the River Exe, and over the English Channel two miles away. The architectural motive was kept extremely simple, good proportions and materials being relied on for the effect.

KNAPPE CROSS, . . .
EXMOUTH, DEVON.
ENTRANCE FRONT.

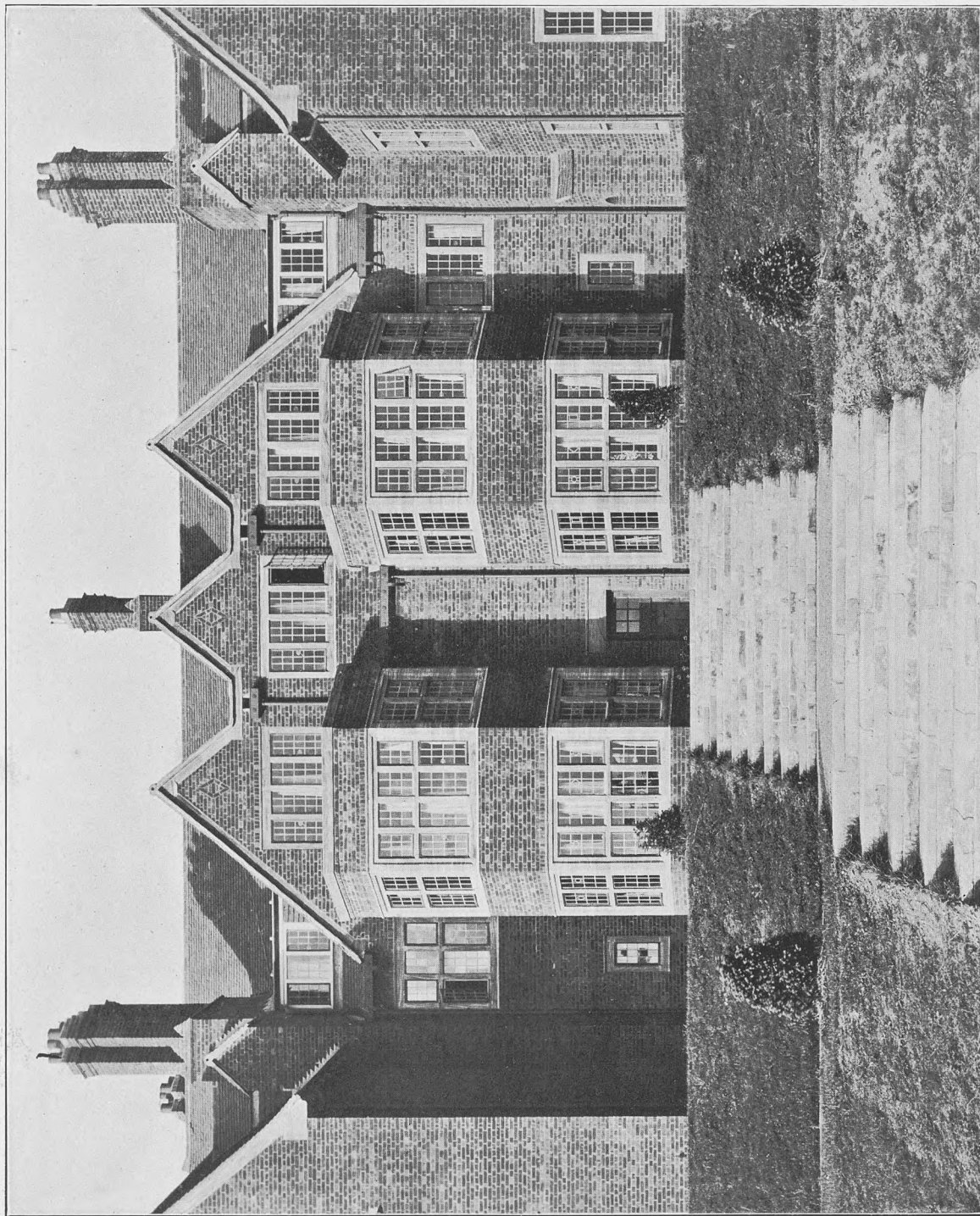
W. H. ANSELL, *Architect*, LONDON.



The situation being somewhat exposed, the house is built with a hollow space in the walls and bonded with stoneware cranked bricks. Ham Hill stone was used for the window mullions and dressings.

KNAPPE CROSS, . . .
EXMOUTH, DEVON. . .
THE GARDEN FRONT.

W. H. ANSELL, *Architect*, LONDON.



This detail of the garden front shows the symmetrical arrangement of the bays, and the pleasant play in the colour of the brickwork. The two terrace walls have yet to be built.

KNAPPE CROSS,
EXMOUTH, DEVON.
DETAIL OF THE GARDEN FRONT.

W. H. ANSELL, *Architect*, LONDON.



The large hall is the central feature of the house, the principal rooms opening from it.

KNAPPE CROSS, . . .
EXMOUTH, DEVON . . .
THE HALL AND THE
STAIRCASE.

CHARLES J. BLOMFIELD, *Architect*, LONDON.

REPARATION OF ALSTON COURT, NAYLAND.— This half-timbered house dates, probably, from the latter part of the reign of Edward IV, and is an interesting specimen of the minor domestic architecture of that period. The house was noticed in more detail in *THE ARCHITECTURAL REVIEW* for May 1907. Some additional views are given here.

Early in 1902 the present owner, Dr. Edward Liveing Fenn, J.P., whose family on the maternal side have resided there for upwards of one hundred and fifty years, felt that the time had arrived when something must be done with the old structure, which had fallen into a somewhat dilapidated and in parts even dangerous condition.

As will be seen from the plan showing the building as it existed in 1902, the house stands

round a central courtyard with the hall at the north end, the principal dwelling-rooms occupying the east side, and what were originally the kitchen and butteries, &c., the south and west.

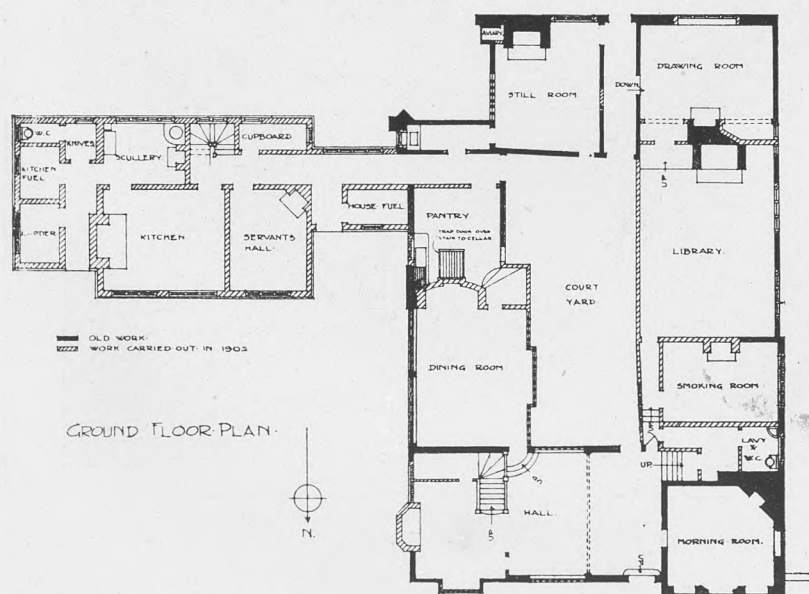
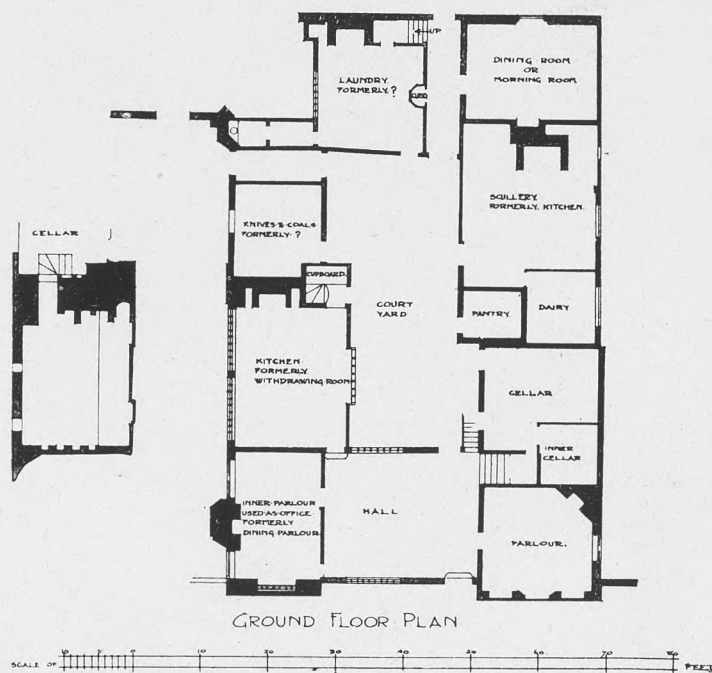
Considerable alterations appear to have been carried out on the street front or north side of the house in the middle or earlier part of the eighteenth century, when the entrance doorway with its projecting canopy and the windows under the north-west gable were introduced. The whole of the walls on this side were covered with stucco, while a brick wall was carried up to, and in line with, the overhanging storey under the north-east gable, entirely closing in the window at the north end of the small inner parlour.

The central courtyard, paved with bricks and 42 ft. long by 20 ft. broad in its widest part, is possibly one of the most attractive features in the whole building, and its picturesque and mediæval character is a revelation to people visiting the house for the first time.

An early examination of the roof over the hall revealed the excellence of its construction and details, and proved the desirability of again opening it up. This was accordingly done, certain repairs being effected, and some of the common rafters, &c., being replaced. Essentially a fifteenth-century hall, without fireplace or gallery, but with its well-arranged open timber roof, it measures 23 ft. by 18 ft. 6 in.

Leading out of the hall is the present dining-room, which may have been used originally as a withdrawing-room for the ladies of the family. It is lighted on the east side by a window placed high up, and running the entire length of the room.

In the west wing a considerable transformation was effected by the conversion of that portion of the ground floor originally intended for the kitchen and butteries into a comfortable library. The joists and beams over the library are in some cases very heavy, and all of them very rough and irregular, while the removal of the partitions and joists when making room for the library involved some careful attention to the carrying of the floors above. The whole of the timber work forming the west wall had to be carefully underpinned with new brick-work.



ALSTON COURT, BEFORE .
AND AFTER REPARATION.

CHARLES J. BLOMFIELD, *Architect*, LONDON.

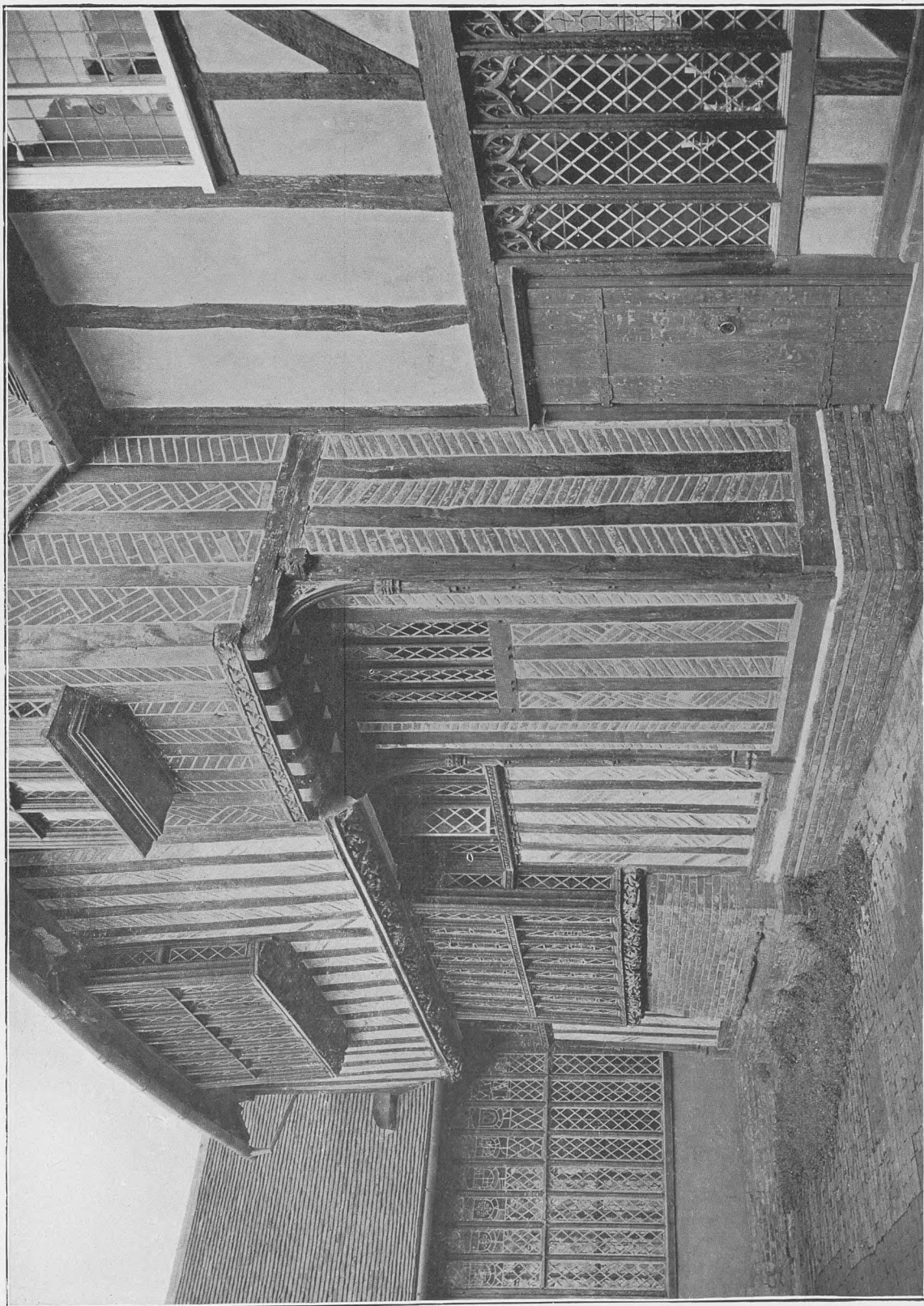


Photo : Arch. Review.

The central courtyard, paved with bricks, 42 ft. in length by 20 ft. broad in the widest part, is possibly one of the most attractive features in the whole building, and its picturesque and mediæval character is a revelation to visitors.

REPARATION OF ALSTON COURT,
NAYLAND. THE COURTYARD. . .

CHARLES J. BLOMFIELD, *Architect*, LONDON.



Photo: Arch. Review.

The hall was ceiled at the tie-beam level, while the lower parts of the walls were covered with deal panelling. The roof was examined and found to be in excellent condition, and the ceiling was therefore removed. The staircase shown leads to the solar room.

REPARATION OF ALSTON COURT,
NAYLAND. THE HALL.

CHARLES J. BLOMFIELD, *Architect*, LONDON.

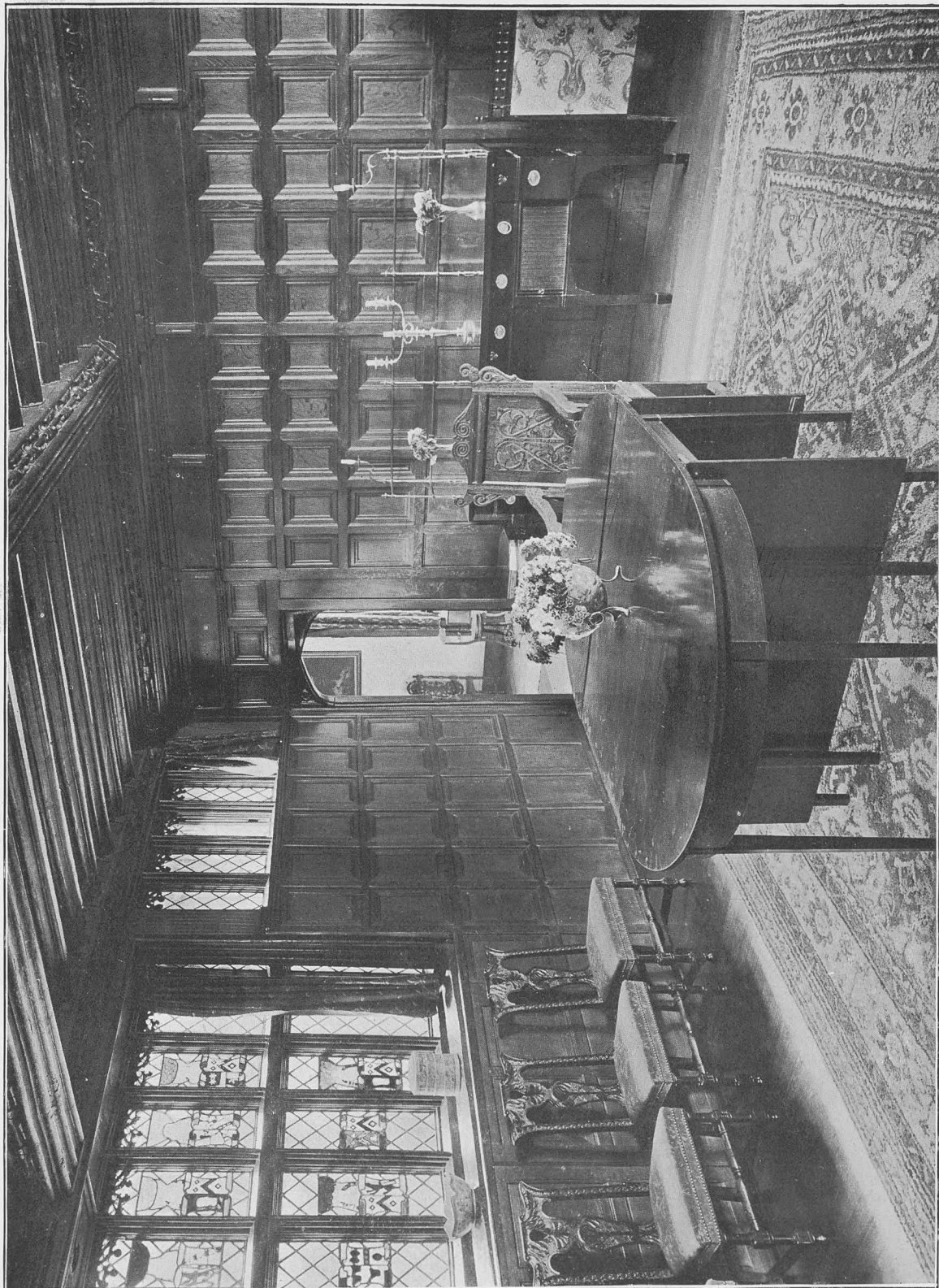


Photo : Arch. Review.

The dining-room was entirely panelled in oak in Jacobean times, the date 1631 appearing high up in a small pilaster on the north side of the central window.

REPARATION OF ALSTON COURT,
NAYLAND. THE DINING-ROOM.

CHARLES J. BLOMFIELD, *Architect*, LONDON.



Photo: Arch. Review.

The library takes the place of the former scullery, pantry, and dairy,
the door shown in the left corner leading to the drawing-room.

REPARATION OF ALSTON COURT,
NAYLAND. THE LIBRARY

CHARLES J. BLOMFIELD, *Architect*, LONDON.



Photo : Arch. Review.

The drawing-room takes the place of the former dining or morning room, and is now approached from the new library. It contains an interesting collection of pastel portraits.

REPARATION OF ALSTON COURT,
NAYLAND. THE DRAWING-ROOM.

B

CHARLES J. BLOMFIELD, *Architect*, LONDON.



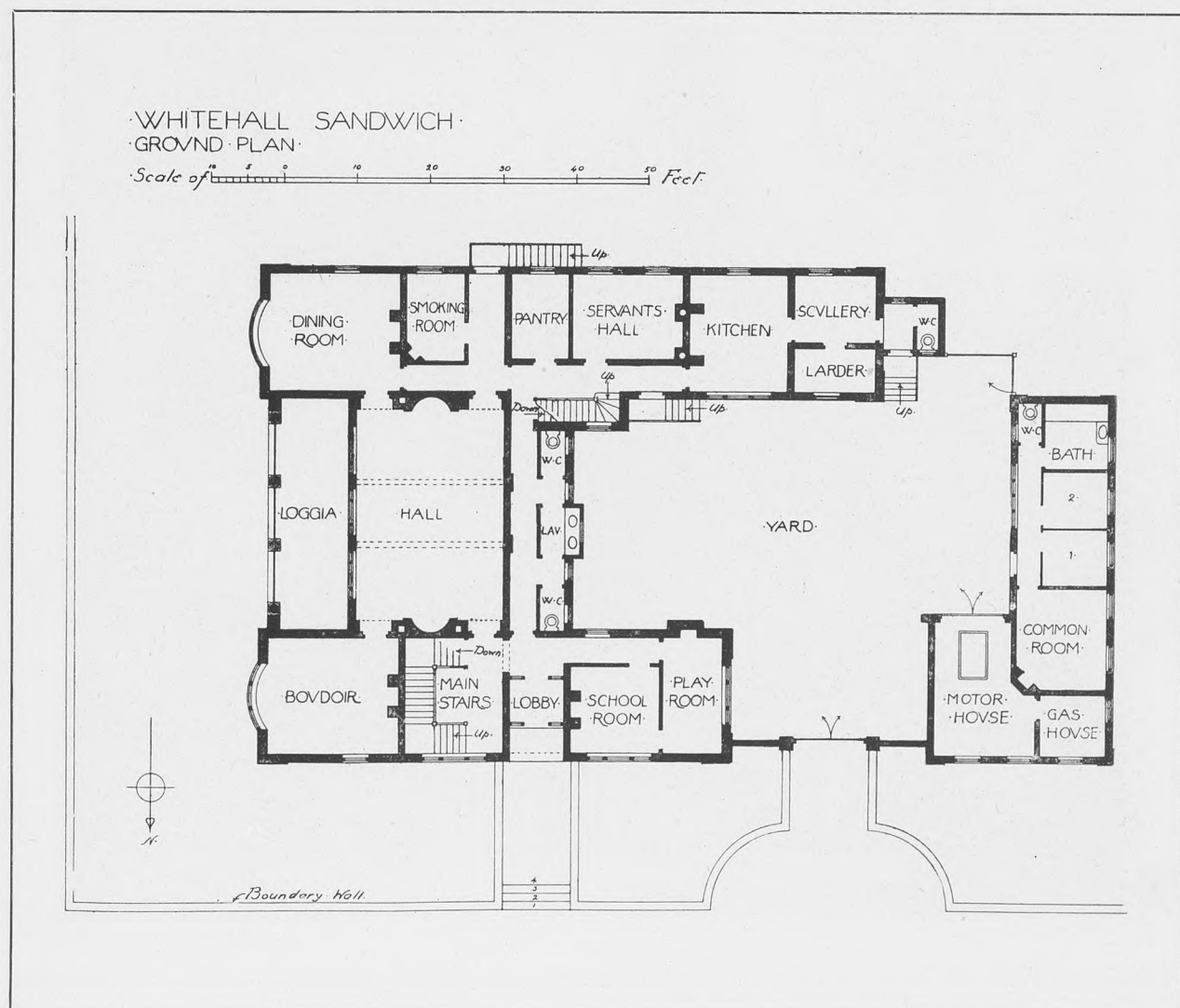
Photo: Arch. Review.

This view of the staircase and upper corridor shows the massive beam-construction which has been preserved. The room at the bottom of the stairs is the hall. The steps seen there lead into the dining-room.

REPARATION OF ALSTON COURT, . . .
NAYLAND. STAIRCASE AND CORRIDOR.

ALTERATION TO ENTRANCE HALL, DRAKELOWE, DERBYSHIRE, FOR SIR ROBERT GRESLEY, BART.—The hall here was originally treated in the Gothic manner of 1840. The whole of this was cleared away, a new ceiling put up, and new panelling, doorways, mantels, and niches erected. The two figures shown in one of the views are in oak, and are examples of either French or Belgian workmanship of the eighteenth century. Gregory & Co. carried out the woodwork, George Jackson & Sons the modelled plaster ceiling, and the carving was by W. Aumonier & Son.

WHITEHALL, SANDWICH.—This house has been built for Mr. Charles Hunter, on the edge of the shore, between Deal and Sandwich links. The sea water penetrated within 2 ft. of footings at high tide, and accordingly the whole site was covered with a raft of concrete, on which the house has been built. The walls are built with a hollow space “harled” or rough-casted outside, and the roofs are covered with Delabole slates. T. J. Denne of Walmer was the general contractor; sanitary work was carried out by Matthew Hall & Co., and the house is lighted on the system of the Non-Explosive Gas Co., Ltd.



REGINALD BLOMFIELD, A.R.A., *Architect*, LONDON.



Photo: Chas. Latham.

The hall was originally treated in the Gothic manner of 1840. The whole of this was cleared away, and a new ceiling, new panelling, doorways, mantels, and niches erected.

DRAKELOWE, DERBYSHIRE.
ALTERATIONS TO
ENTRANCE HALL. . . .

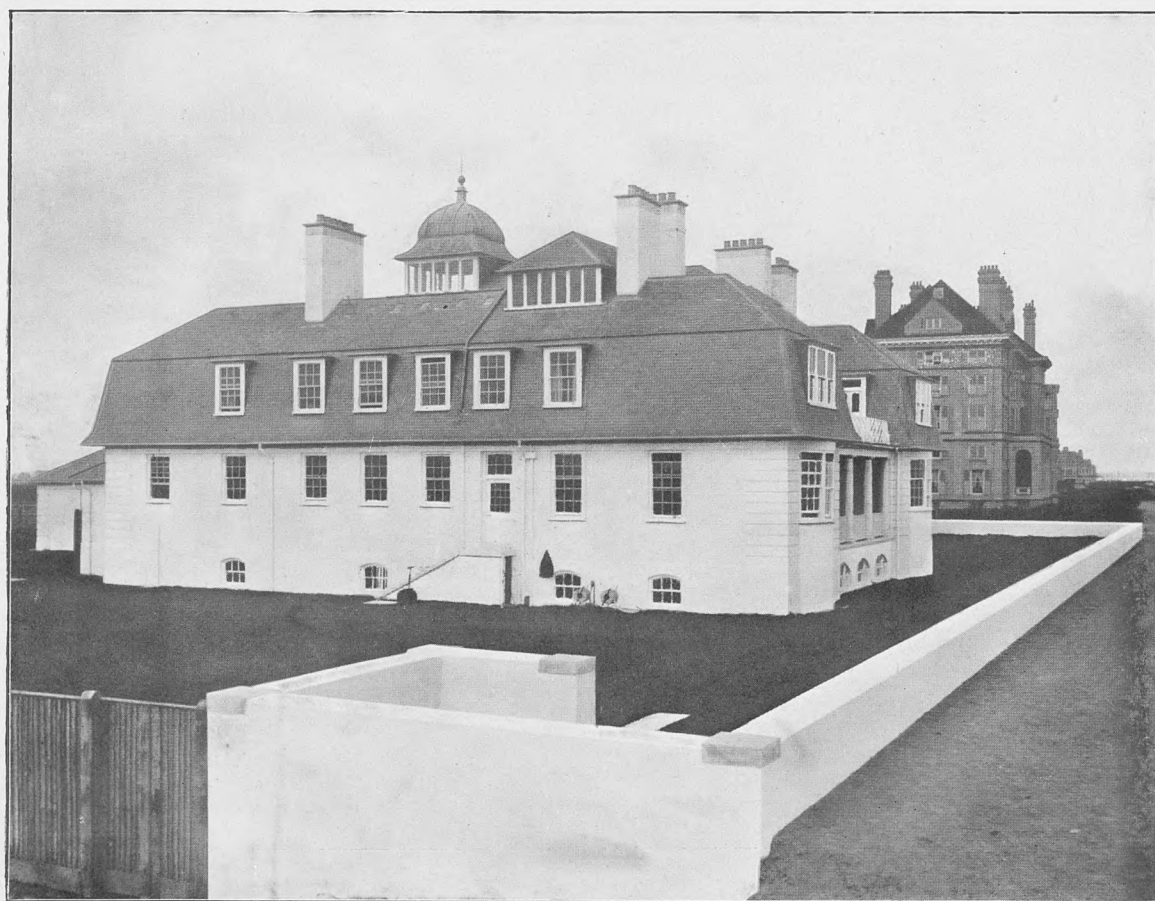
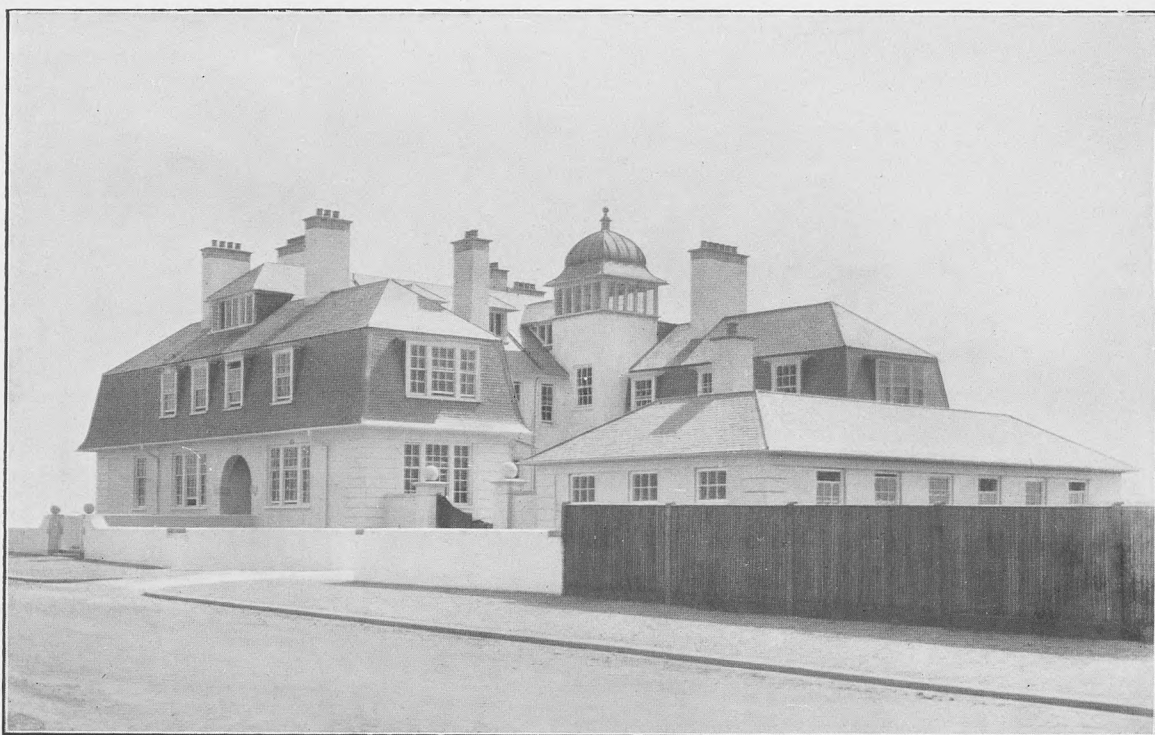


Photo: Chas. Latham.

The alterations comprised new woodwork and ceilings to the hall. The figures are in oak, and are either French or Belgian of the eighteenth century.

DRAKELOWE, DERBYSHIRE.
ALTERATIONS TO
ENTRANCE HALL

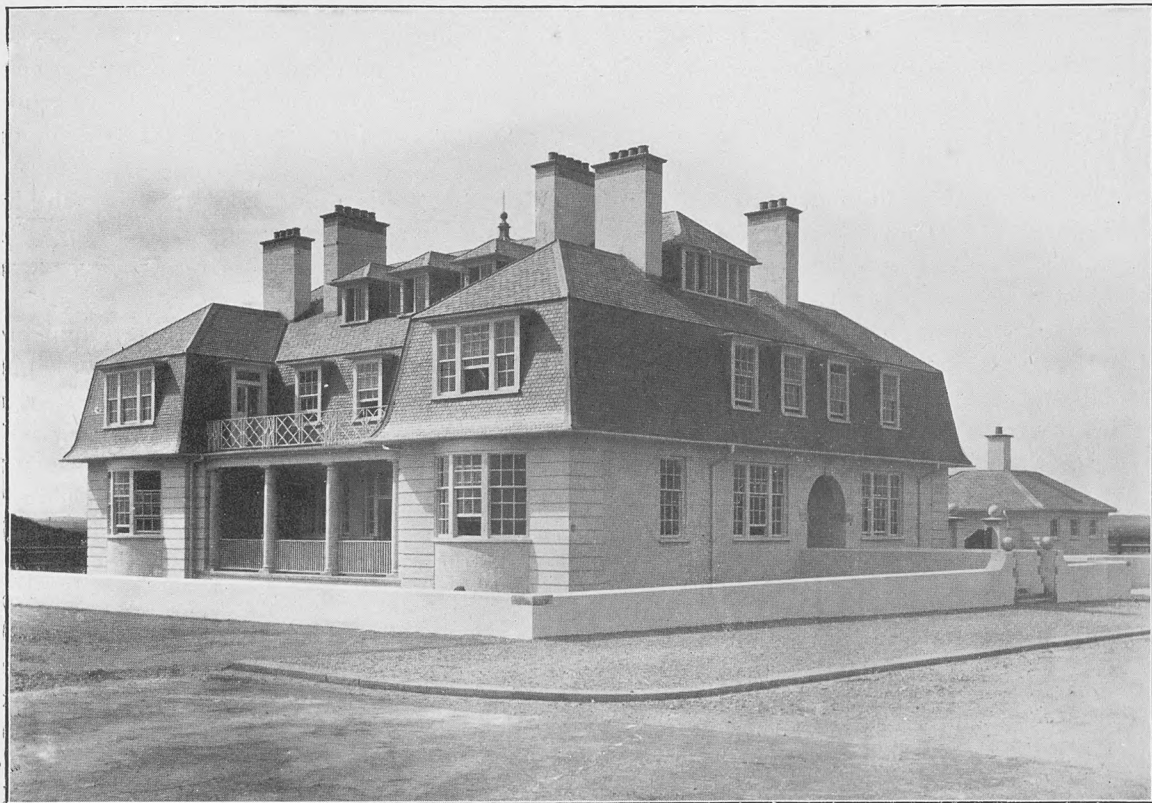
REGINALD BLOMFIELD, A.R.A., *Architect*, LONDON.



This house is built on the edge of the shore between the Deal and Sandwich Golf Links, and the sea water penetrated within 2 ft. of the footings at high tide.

WHITEHALL, SANDWICH.
VIEWS FROM THE NORTH-
WEST AND SOUTH-EAST.

REGINALD BLOMFIELD, A.R.A., *Architect*, LONDON.



The walls are built with a hollow space, and are "harled" or rough-casted outside. The roofs are covered with Delabole slates.

WHITEHALL, SANDWICH.
VIEWS FROM THE NORTH-
EAST AND SOUTH-EAST. .

ARTHUR T. BOLTON, *Architect*, LONDON.

LARKSCLIFF, BIRCHINGTON, KENT: A SEASIDE HOME IN THANET.—This house has been built as a family home by the sea, and its plan and construction are to be understood from that point of view.

The oblong plan affords the maximum of sunlight, and allows of a wide unobstructed view over the sea; there are in fact two direct sea frontages. The house stands on a quarter-acre plot on the edge of a chalk pit, which forms a sunk valley garden and gives shelter from the prevailing winds. In the plan of the ground floor the place of the usual third reception room is taken by the recessed veranda and a terrace, where, protected by a sunblind, meals can be enjoyed in the open air.

The other two rooms are made intercommunicating by means of folding panel doors in view of children's parties, and various minor arrangements of the plan are provided from the same point of view.

The kitchen arrangements are unusually ample, and allow of some degree of comfort for the servant. The main kitchen is practically a servants' hall. On the bedroom floor has been provided a complete suite, consisting of bedroom, dressing-room, and bathroom for guests, or for

isolation in case of illness. The nursery has a central position, and the covered balcony can be used by young children for play or sleeping in the open, whilst it also gives access to the mother's room.

In the attic is a large play-room or children's paradise formed in the roof, with a lining of fire-proof slabs. The arching over the flues forms a proscenium for charades and other games.

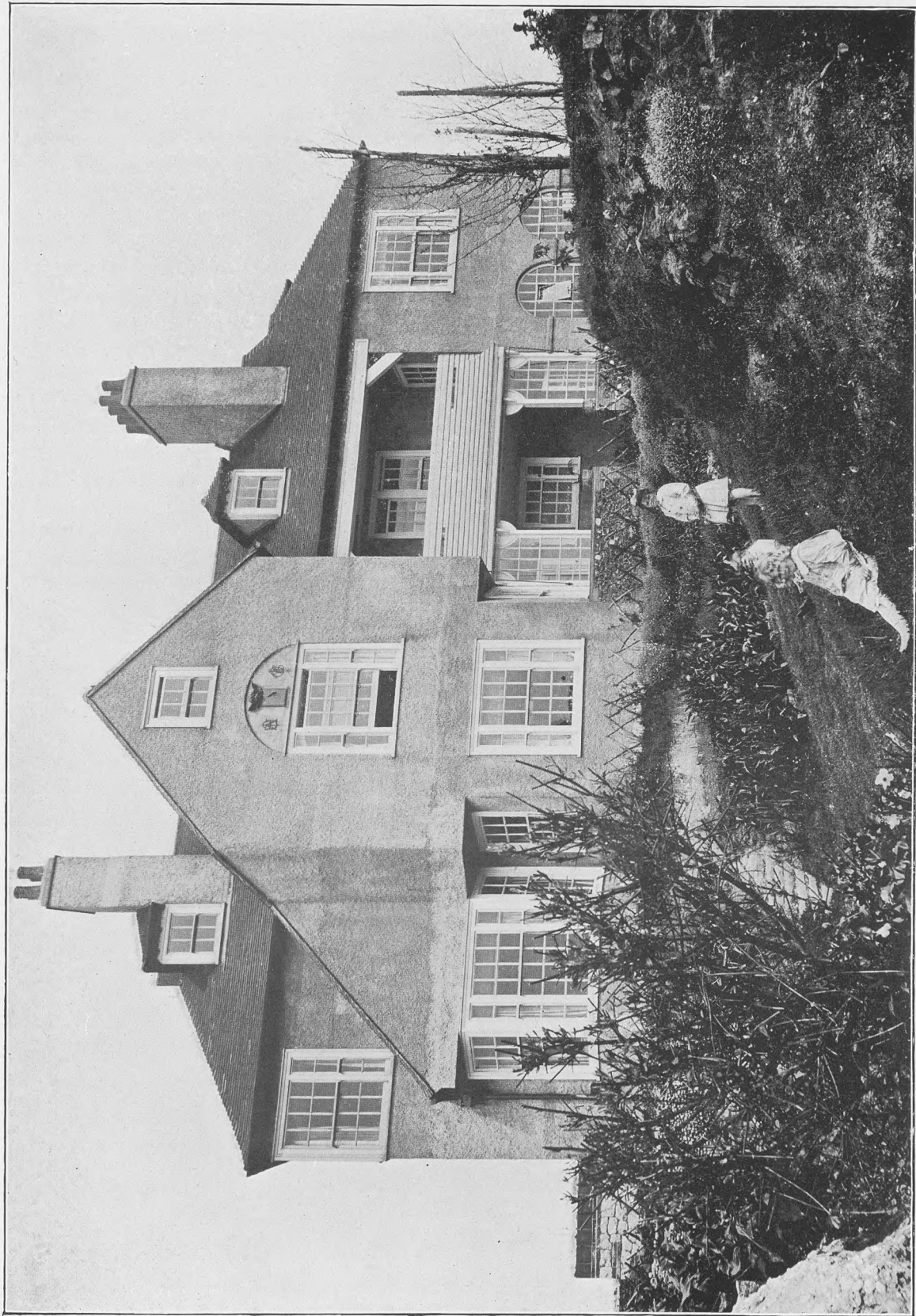
The house is built on the chalk (on a cement concrete bed over the whole site) of Kentish stock brick covered with granite and cement rough-cast, and the roof is covered with red tiles. The roof is very strongly constructed to resist the wind and weather conditions, which in this locality are severe. The floors and partitions are specially packed to deaden the noise of the children playing. The bathrooms and lavatories are tiled and have first-class sanitary fittings; there is also a liberal provision of cupboards and fittings.

The garden is enclosed by a rough ragstone rubble wall; the terrace wall is of flint and tile. A shelter wall has been erected at the back of the pergola, at the end of which is a seat recess. The cost may be taken as £1,500 inclusive for a similar house in any ordinary locality.

The builder was Mr. Pettman, of Birchington,



LARKSCLIFF,
BIRCHINGTON, KENT.
THE DRAWING-ROOM.



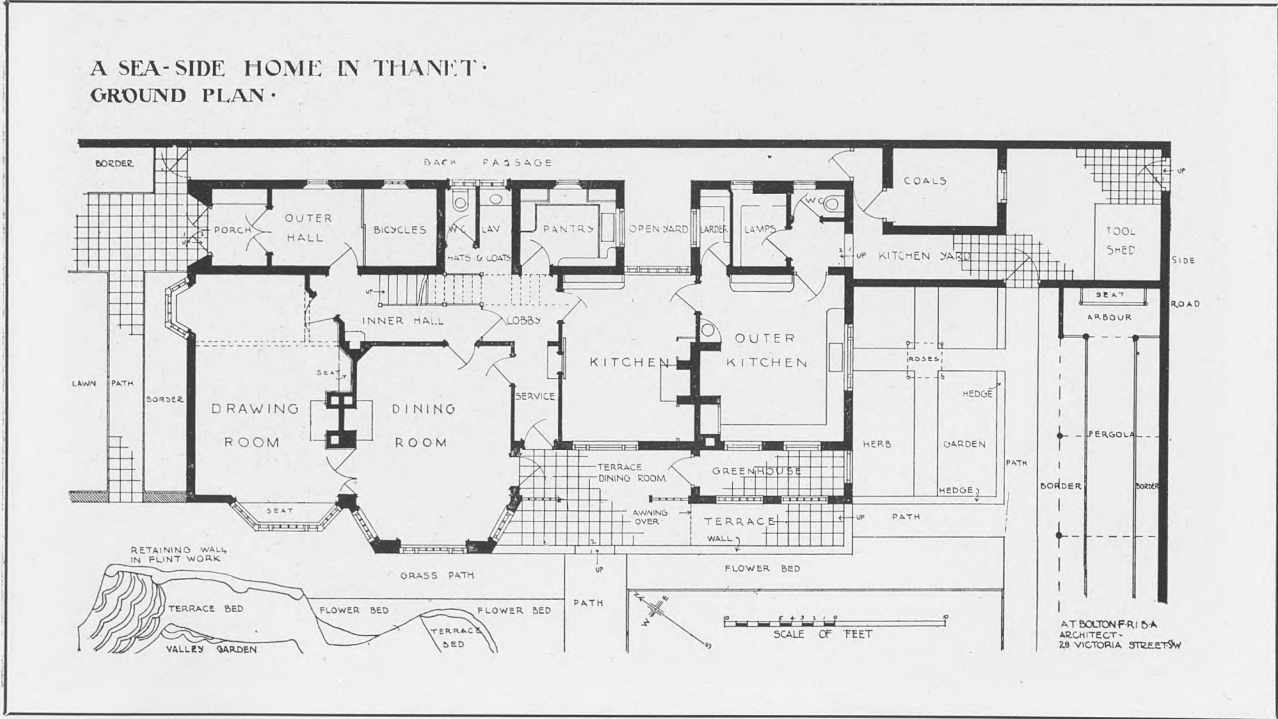
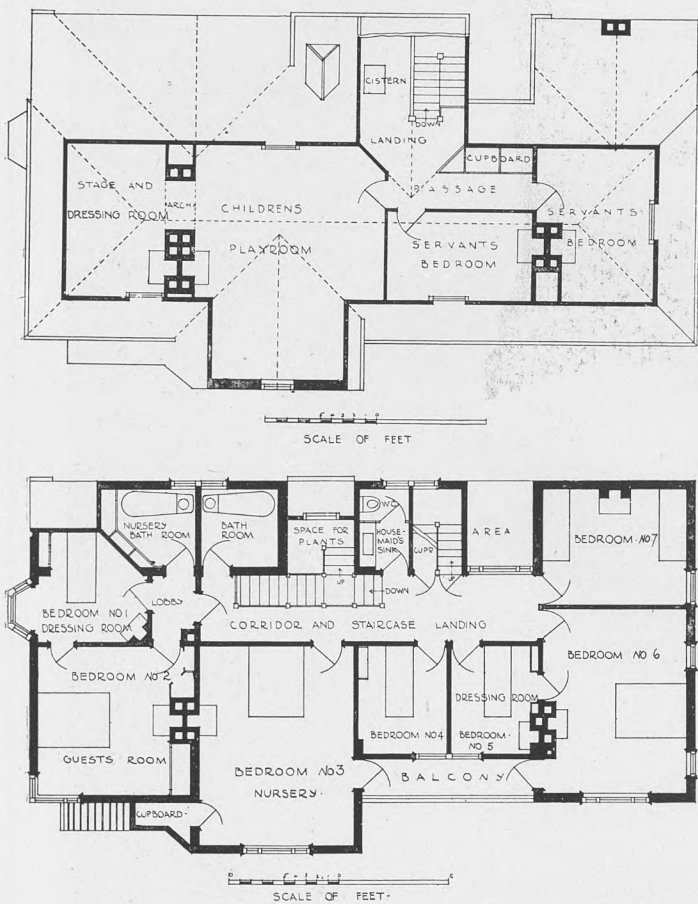
A nearer view of the house from the sunk garden. The children's play-balcony is shown over the open-air terrace dining-room.

LARKSCLIFF, BIRCHINGTON,
KENT. VIEW FROM THE
SUNK GARDEN.

ARTHUR T. BOLTON, *Architect*, LONDON.

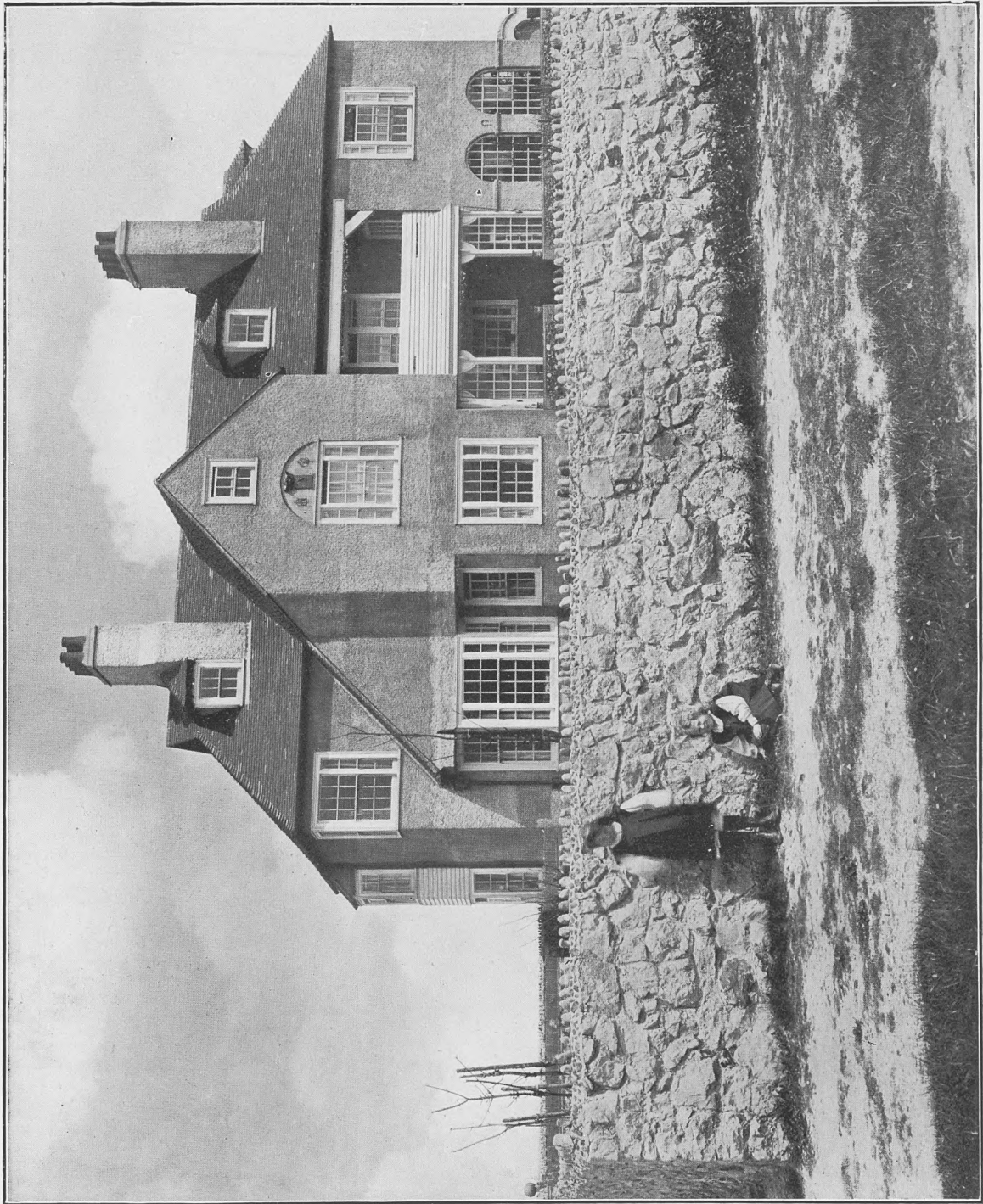
and all the work was done locally, the joinery, including mantelpieces, being made in the builder's shop from the architect's details. The stock bricks came from Sittingbourne, the roof tiles from Ash-

ford, the paving bricks were Staffordshire quarries, the flints were obtained on the site, and the Kentish rag for the rough garden walls came from Maidstone. The granite for the rough-cast came from Messrs. Herbert & Co., of Leicester, and was used with the Associated Portland Cement Manufacturers' cement. The sanitary fittings are those of Morrison, Ingram & Co., Manchester; the grates are by Lockerbie & Wilkinson (who also supplied the rain-water goods) and by Bratt, Colbran & Co., while the tiles for the grates and the bathrooms, &c., were supplied by Van Straaten & Co. Kent slab roofing was used to line the attic playroom. It is noteworthy that brick and timber construction was adopted, girders being avoided in view of the heavy railway rates. Timber was conveyed by sea to Ramsgate Harbour. Among other special goods used were Carbolineum for the eaves imbers, Hall's distemper and Wildasht enamel for decorations, and silicate cotton for packing the floors and partitions. A "Jack Horner" independent copper and a "Worker" range, by Edwards & Co., London, were installed in the outer and inner kitchens respectively. The sundial and bronze initials were made by the Birmingham Guild of Handicraft from the architect's drawings, and the cherub's head over the sundial was modelled by Mr. Schacht, of Woking.



LARKSCLIFF.
BIRCHINGTON, KENT.
PLANS.

ARTHUR T. BOLTON, *Architect*, LONDON.



The house is designed as a seaside family home. The walls are of Kentish stock brick rough-casted with granite and Portland cement.

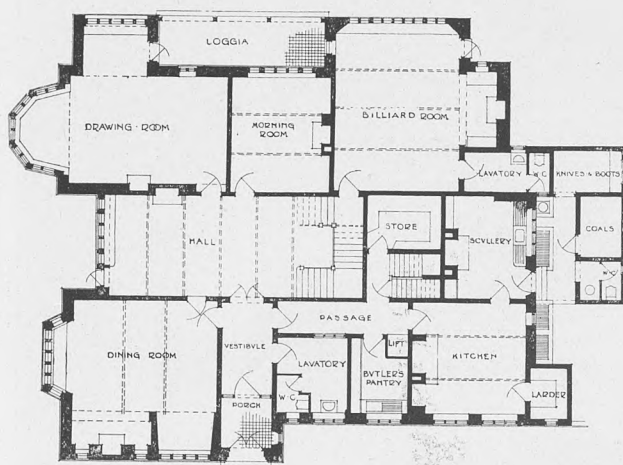
LARKSCLIFF
BIRCHINGTON, KENT.
VIEW FROM THE . .
ROAD.

WALTER H. BRIERLEY, *Architect*, YORK.

BRACKENCLIFFE, SCARBOROUGH, YORKSHIRE.—The house is built of brick, with cavity walls, the facings being of Leicestershire sand-faced bricks, with stone dressings of a creamy sand-stone, and the roofs are covered with rough hand-made tiles, with roughly-worked stone ridging. All exterior woodwork is of English oak, and the finishings, staircase, and floors of the principal rooms are of wainscot oak, waxed and dull-polished. The drawing-room ceiling is by Geo. P. Bankart, London. The general contractors were J. Barry & Son, of Scarborough, and the clerk of works, J. Soule. The following are some of the sub-contractors:—Tiles, Dawber, Townsley & Co., Hull; casements and casement fittings, Burt & Potts; electric light fixtures, the Birmingham School of Handicraft, and Gittens, Birmingham; door furniture, Elgood Bros., Leicester; wall papers and wall hangings,

G. Bradley, Scarborough; lift, R. Waygood, London.

MEDICAL SUPERINTENDENT'S HOUSE, THE RETREAT, YORK.—This house is built of 2 in. hand-made bricks with cavity walls, and the roofs are covered with half-inch rough Westmorland slates. The exterior woodwork generally is of redwood, painted, with the exception of the veranda balcony, which is of English oak. The general contractors were T. Rawling & Sons, of York. The following are some of the sub-contractors:—Slates, the Gloucester Slate Co.; casements and casement fittings, Burt & Potts, London; grates, Longden & Co., Sheffield; plumbing and sanitary work and sanitary ware and fittings, T. G. Hodgson, York; electric wiring, Wallis & Watson, Scarborough; door furniture, N. F. Ramsay & Co., Newcastle; gates, railings, &c., J. C. Martin, York.

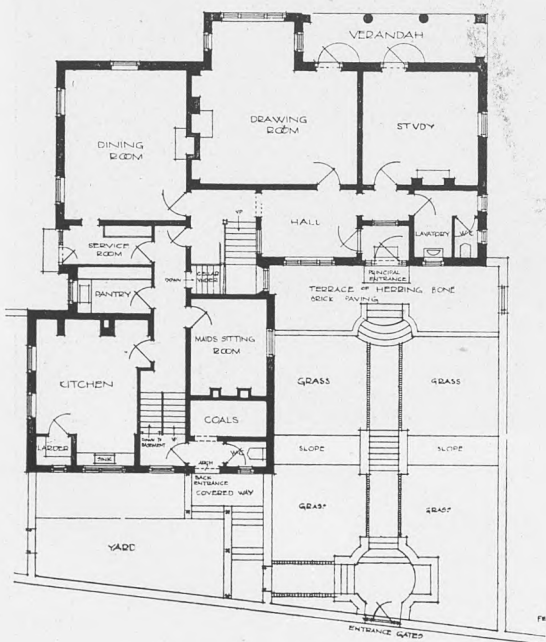


*Brackencliffe,
Scarborough.*

GROUND FLOOR PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN



FIRST FLOOR PLAN



Medical Superintendent's House, The Retreat, York.

WALTER H. BRIERLEY, *Architect*, YORK.

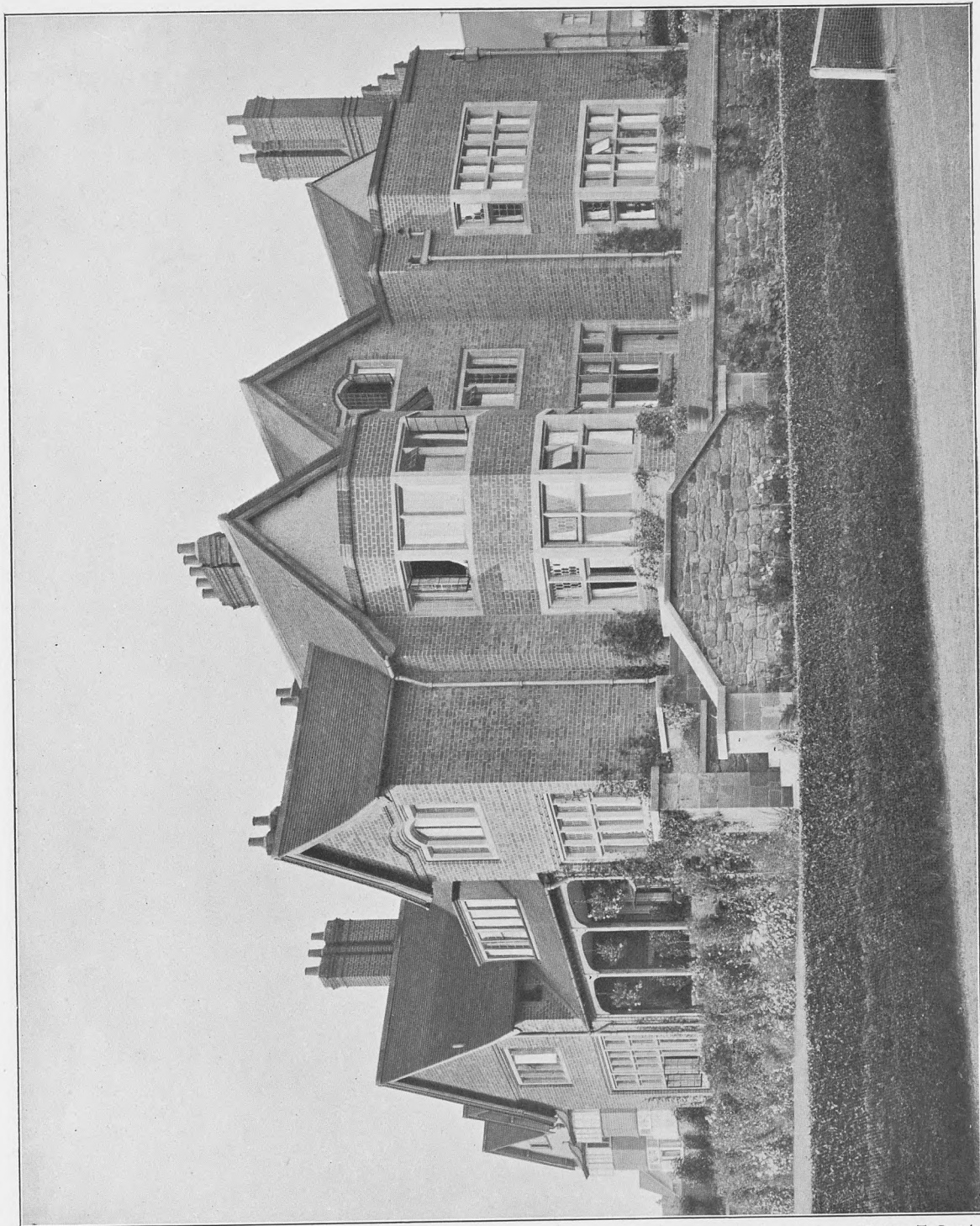


Photo : T. Lewis.

This house occupies a most beautiful and commanding position at the end of the Esplanade, the principal rooms facing the sea. All exterior woodwork is of English oak.

BRACKENCLIFFE.
SCARBOROUGH, YORKS.

WALTER H. BRIERLEY, *Architect*, YORK.

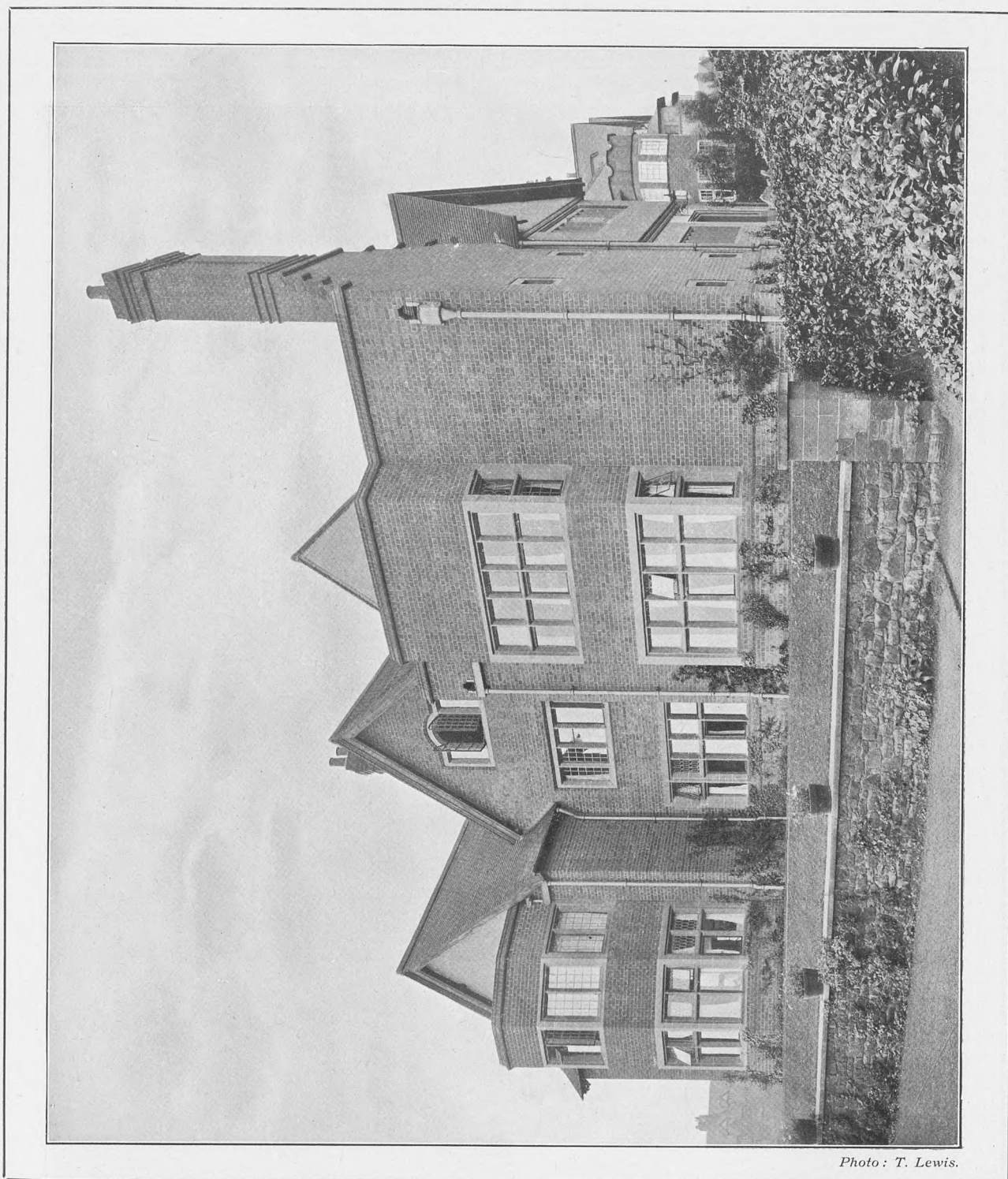


Photo : T. Lewis.

This house is built of brickwork with cavity walls, the facings being of Leicestershire sand-faced bricks, with dressings of a creamy sandstone. The roofs are covered with rough hand-made tiles, with roughly-worked stone ridging.

BRACKENCLIFFE, . . .
SCARBOROUGH, YORKS.

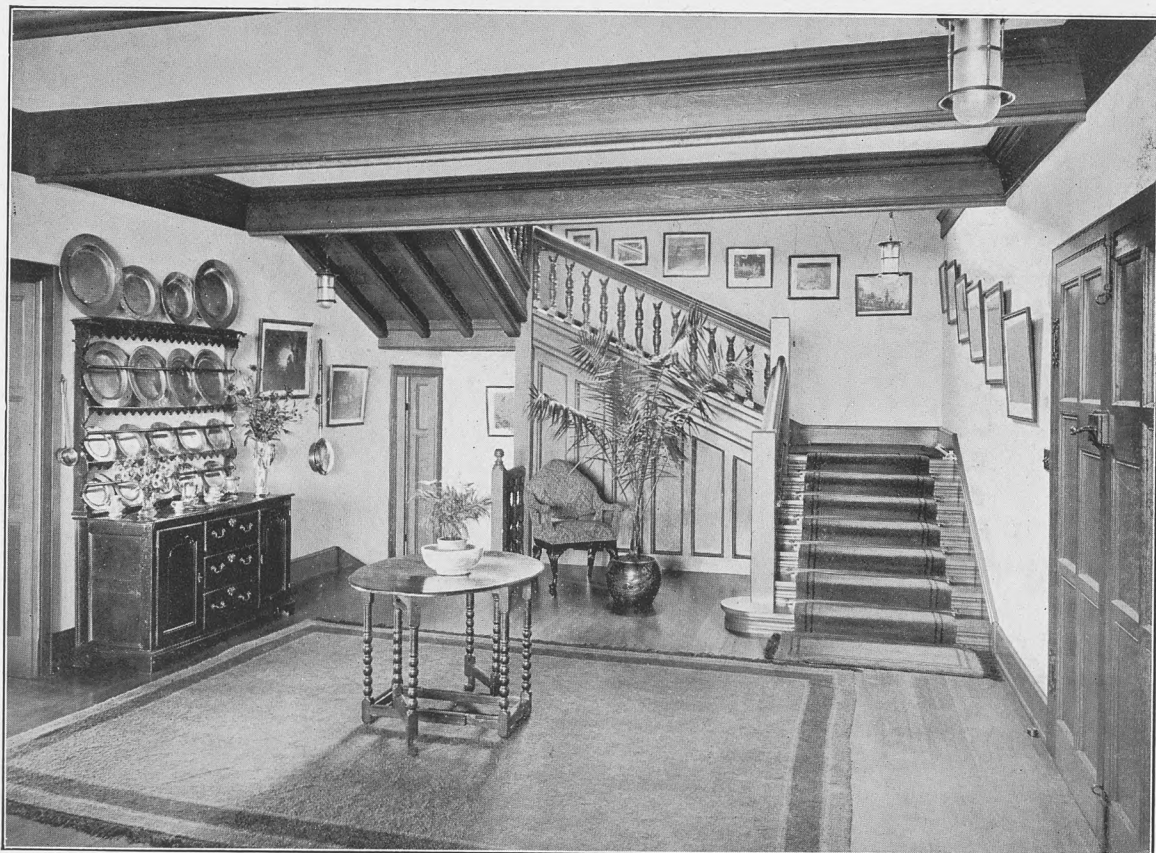
WALTER H. BRIERLEY, *Architect*, YORK.



Photos: T. Lewis.

BRACKENCLIFFE,
 SCARBOROUGH, YORKS.
 THE DRAWING-ROOM AND THE HALL.

WALTER H. BRIERLEY, *Architect*, YORK.



Photos : T. Lewis.

BRACKENCLIFFE,
 SCARBOROUGH, YORKS.
 THE DINING-ROOM AND THE HALL.

WALTER H. BRIERLEY, *Architect*, YORK.

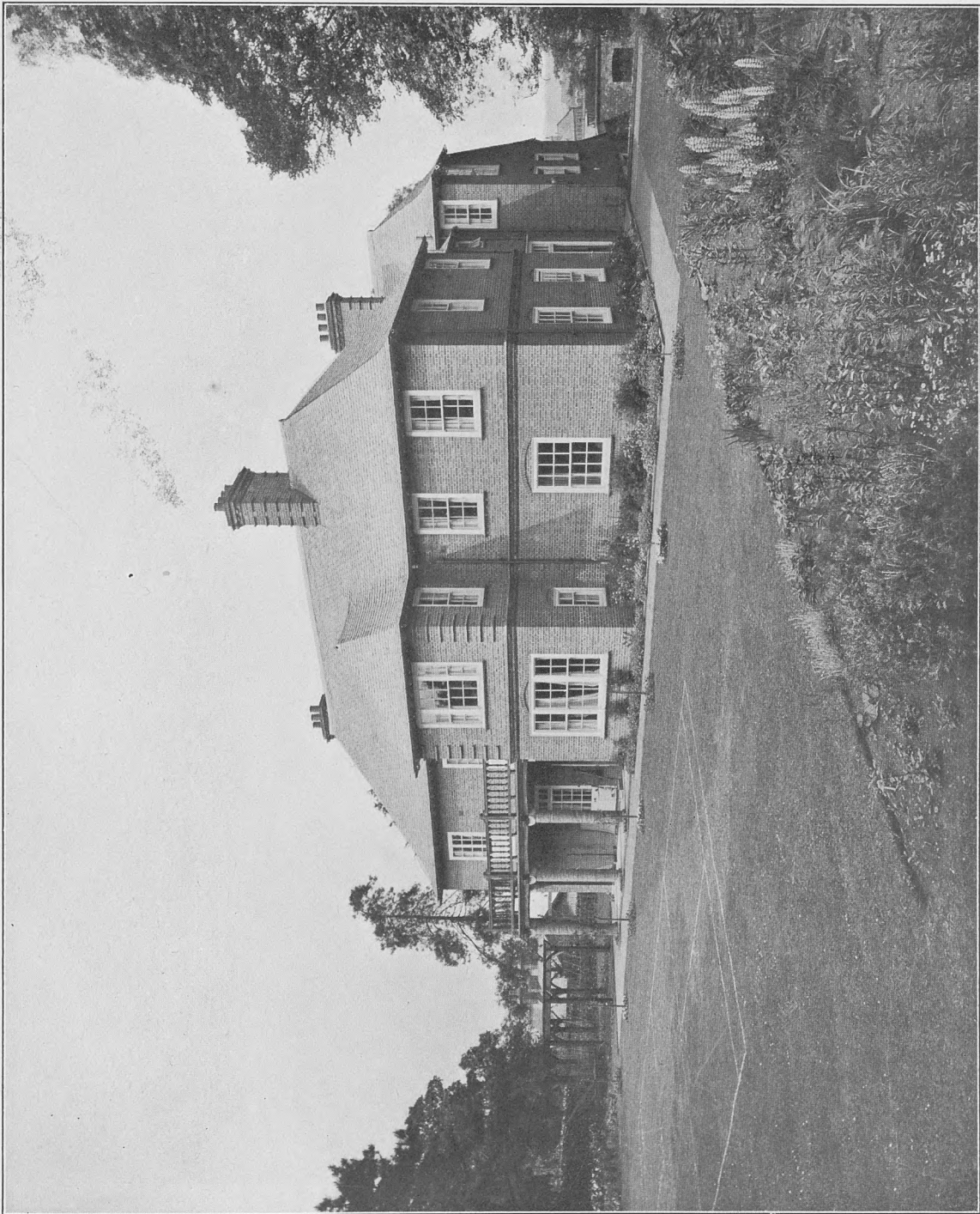


Photo: T. Lewis.

The house is built of two-inch hand-made bricks, with cavity walls, and the roofs are covered with half-inch rough Westmorland slates. The exterior woodwork generally is of redwood, painted, with the exception of the veranda balcony, which is of English oak.

MEDICAL SUPERINTENDENT'S HOUSE,
THE RETREAT, YORK.

WALTER H. BRIERLEY, *Architect*, YORK.

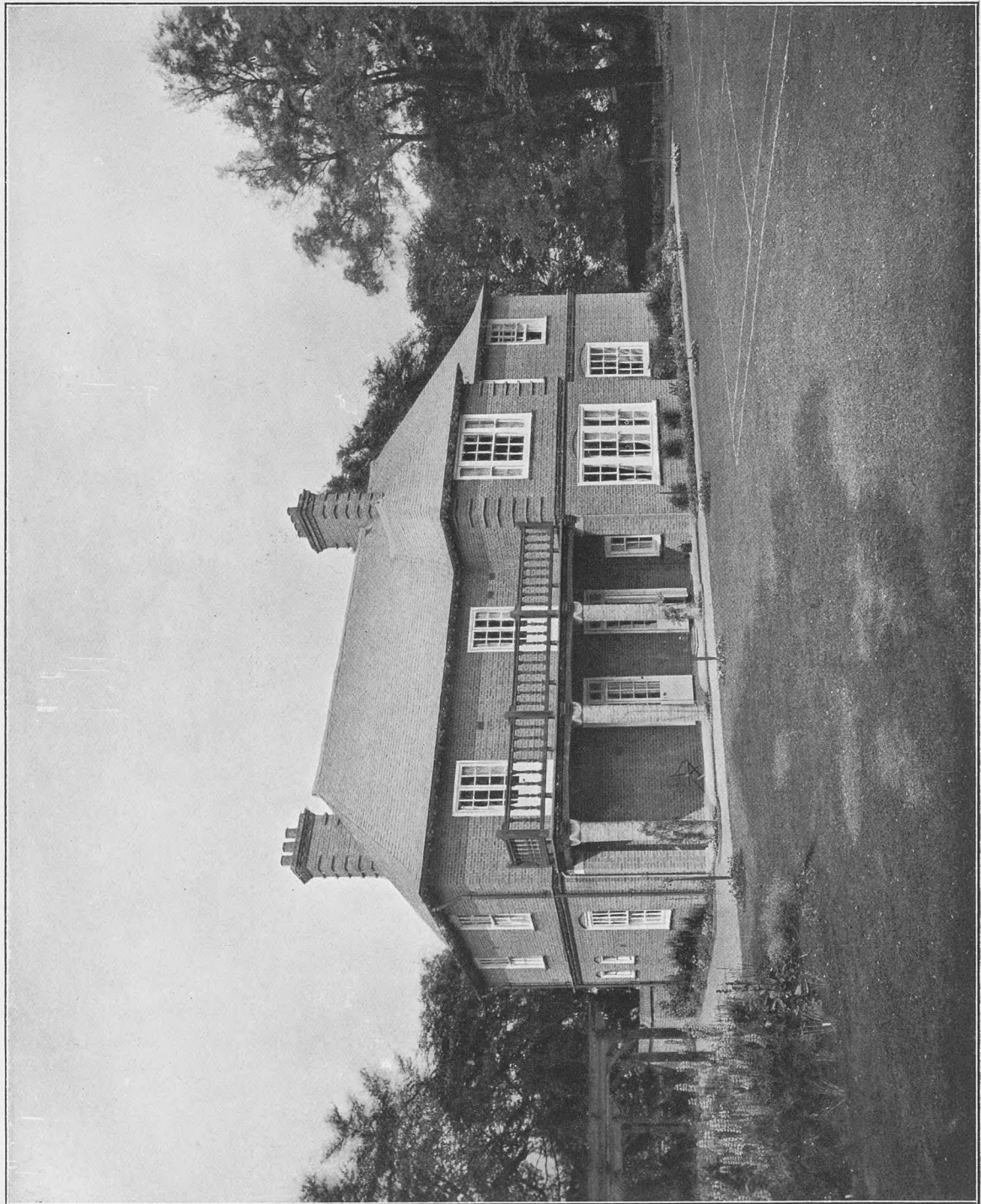


Photo: T. Lewis.

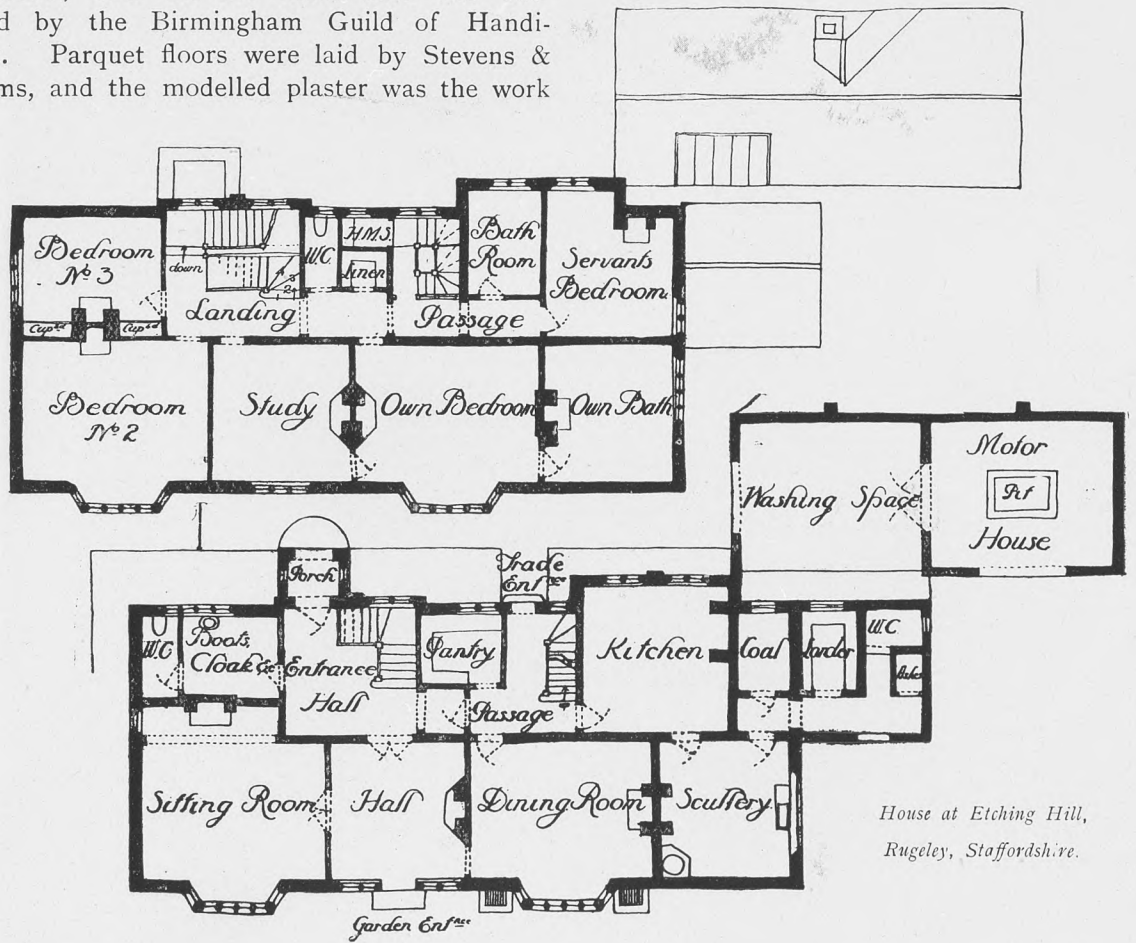
This house was erected for the Committee of The Retreat, York. It occupies a sloping site at the north-west corner of the grounds, overlooking the city of York, the principal rooms facing the south and east.

MEDICAL SUPERINTENDENT'S HOUSE,
THE RETREAT, YORK.

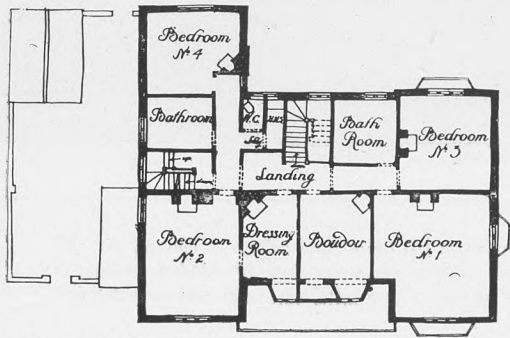
HOUSE AT ETCHING HILL, RUGELEY, STAFFORDSHIRE.—The entrance front of this house faces north. Thin Black Country bricks are used for the plinths and chimneys, the general walling being constructed of common bricks covered with cement rough-cast left the natural colour. The doors and windows have dressings of mottled Hollington stone. The roof is covered with hand-made tiles. The general contractor was Isaac Langley, of Tyburn, Birmingham; Henry Hope & Sons, Birmingham, supplied the metal casements and fittings, the lead rain-water pipes and heads, the leaded lights, and the door furniture; the sanitary fittings came from Oates & Green; and the art metal-work was executed by the Birmingham Guild of Handicraft. Parquet floors were laid by Stevens & Adams, and the modelled plaster was the work

of Mr. Catterson Smith. All the special woodwork was carried out by the contractor, and the gasfitting was executed by Mr. Hill, Birmingham.

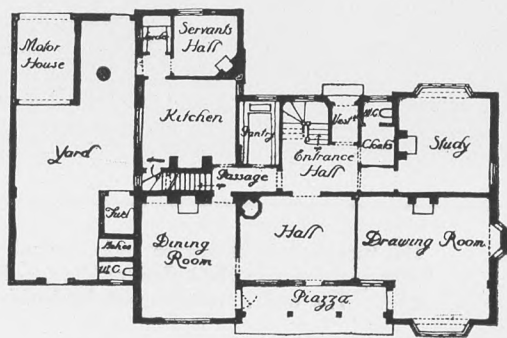
HOUSE, FARQUHAR ROAD, EDGBASTON.—The entrance front of this house faces north. The walls are of brick, covered with cement rough-cast left the natural colour. The roofs are covered with hand-made tiles. John Barnsley & Sons of Birmingham were the builders, and they executed all the special woodwork. Mr. Catterson Smith (junior) carried out the modelled plasterwork.

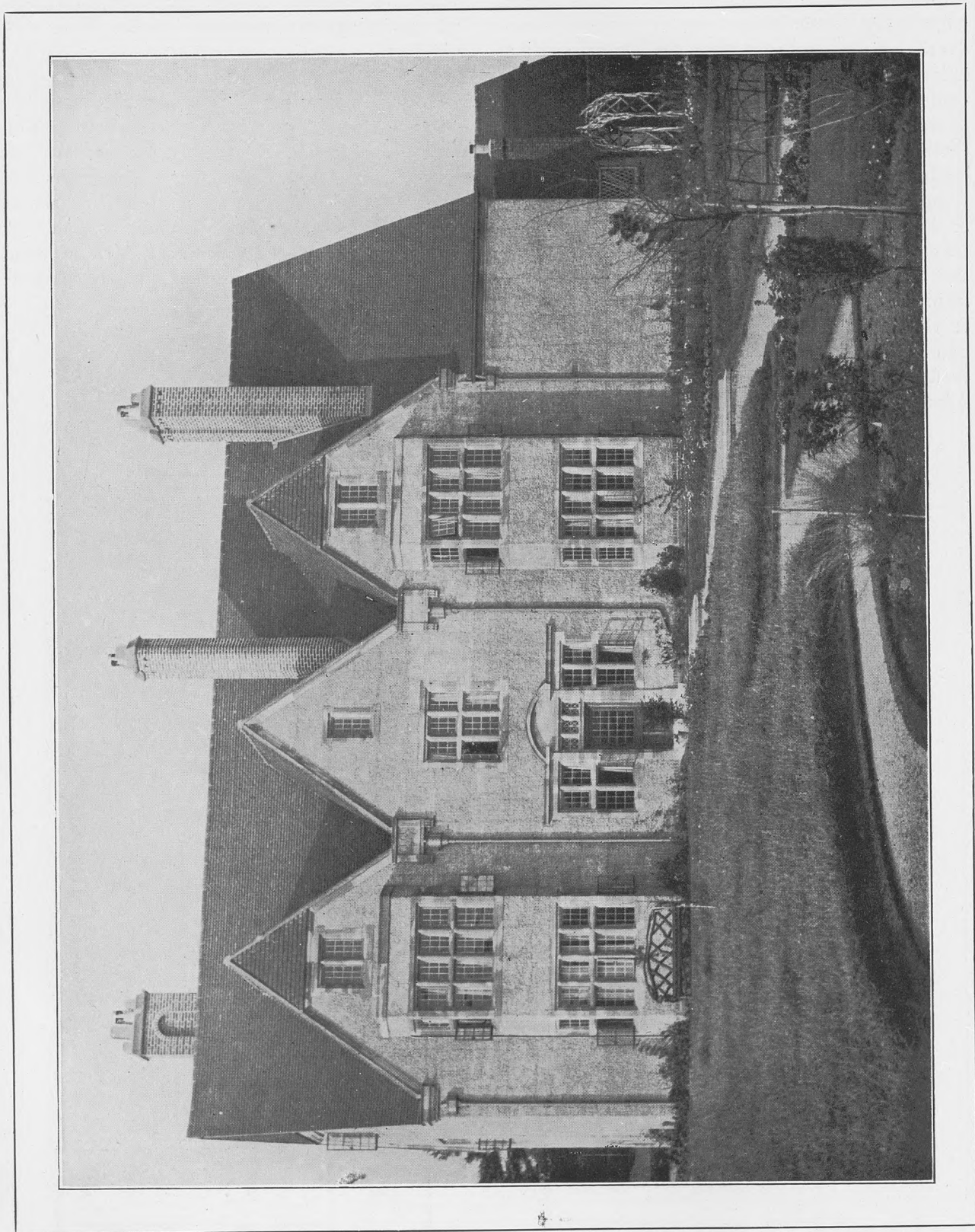


House at Etching Hill,
Rugeley, Staffordshire.



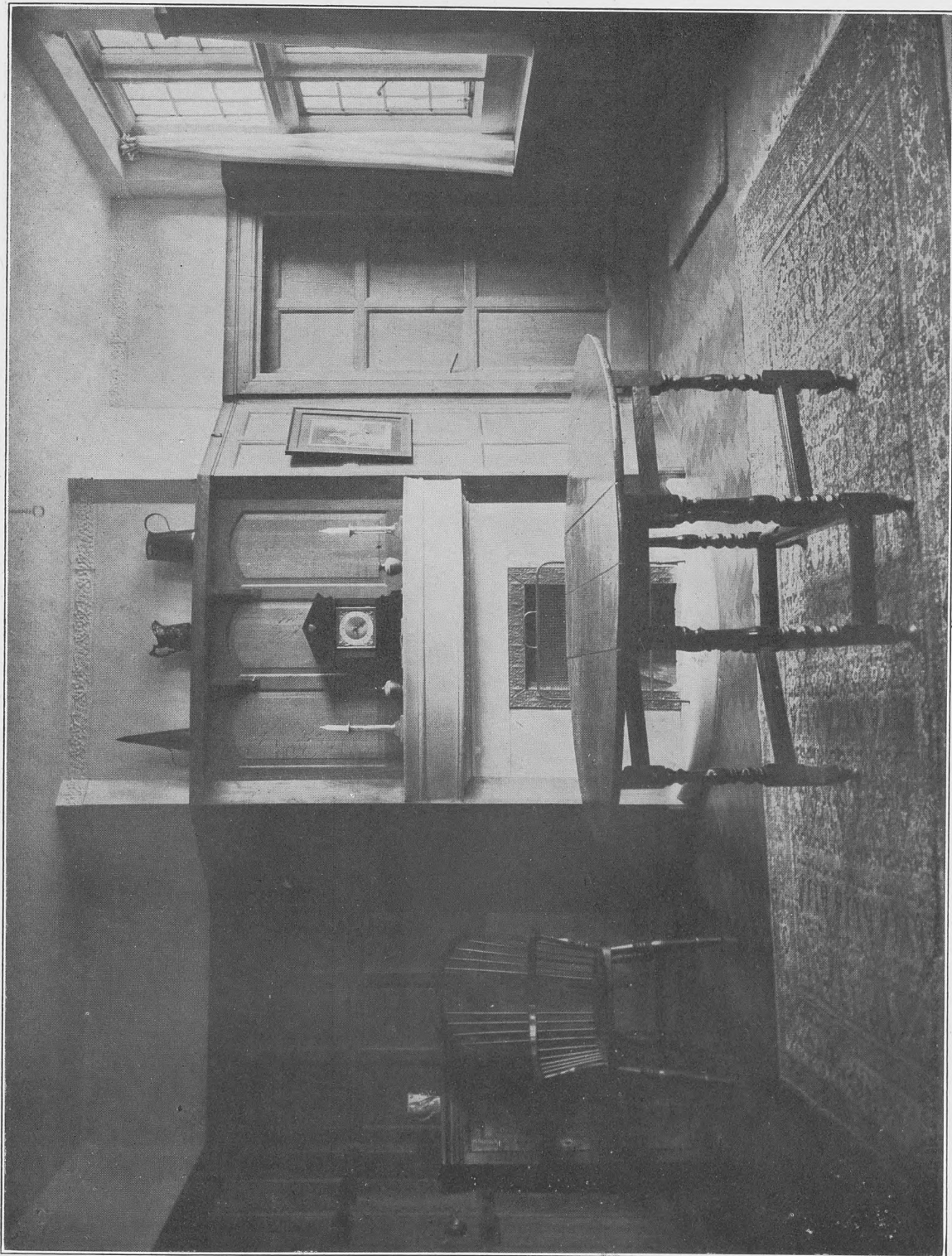
House at Edgbaston.





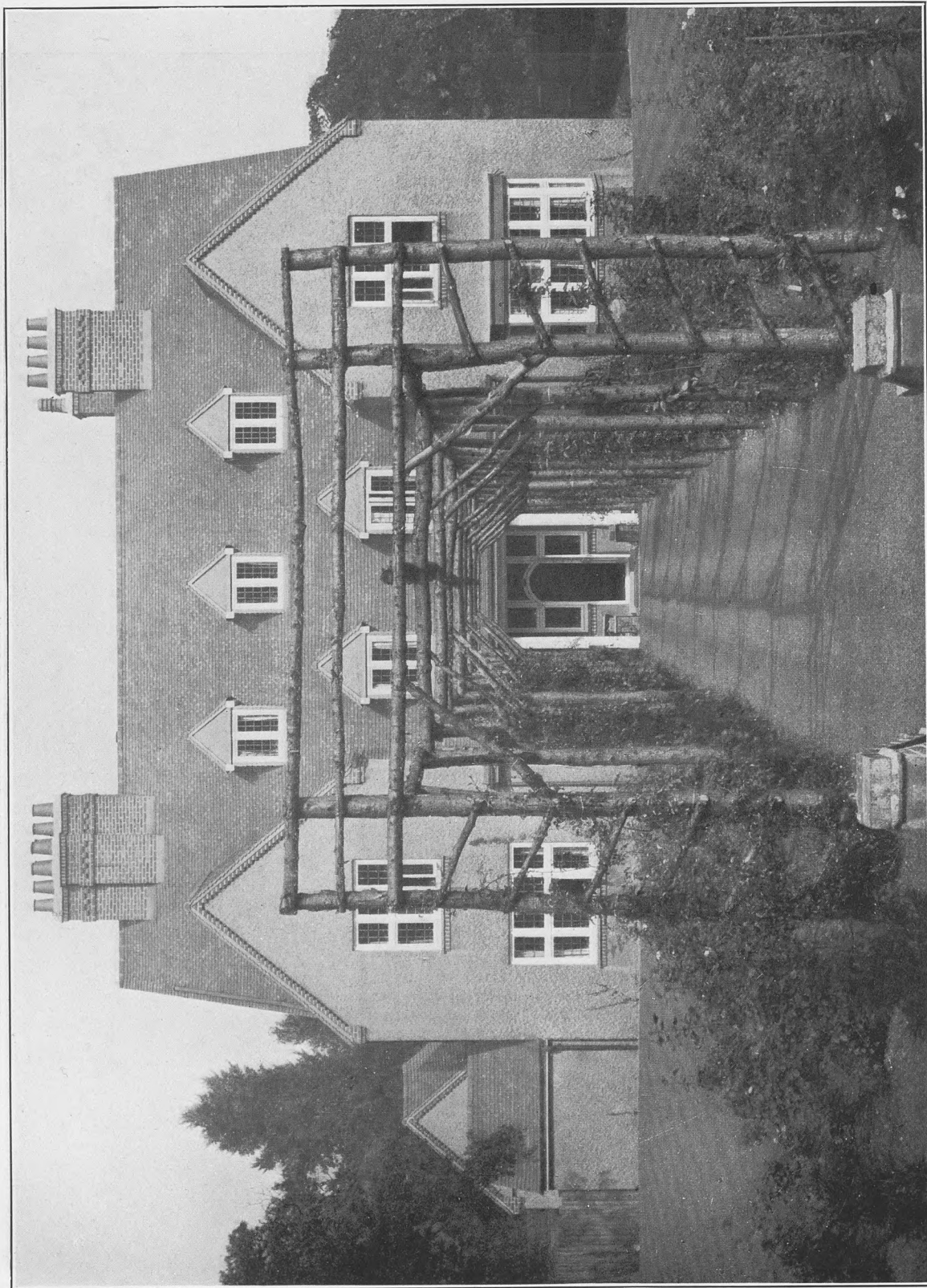
This house is built of common bricks, covered with cement rough-cast left the natural colour. The plinths and chimneys are of thin Black Country bricks, and the doors and windows have dressings of mottled Hollington stone. The roof is covered with hand-made tiles, and the windows have metal casements and leaded lights.

HOUSE, ETCHING HILL,
RUGELEY, STAFFS. . . .
GARDEN FRONT. . . .



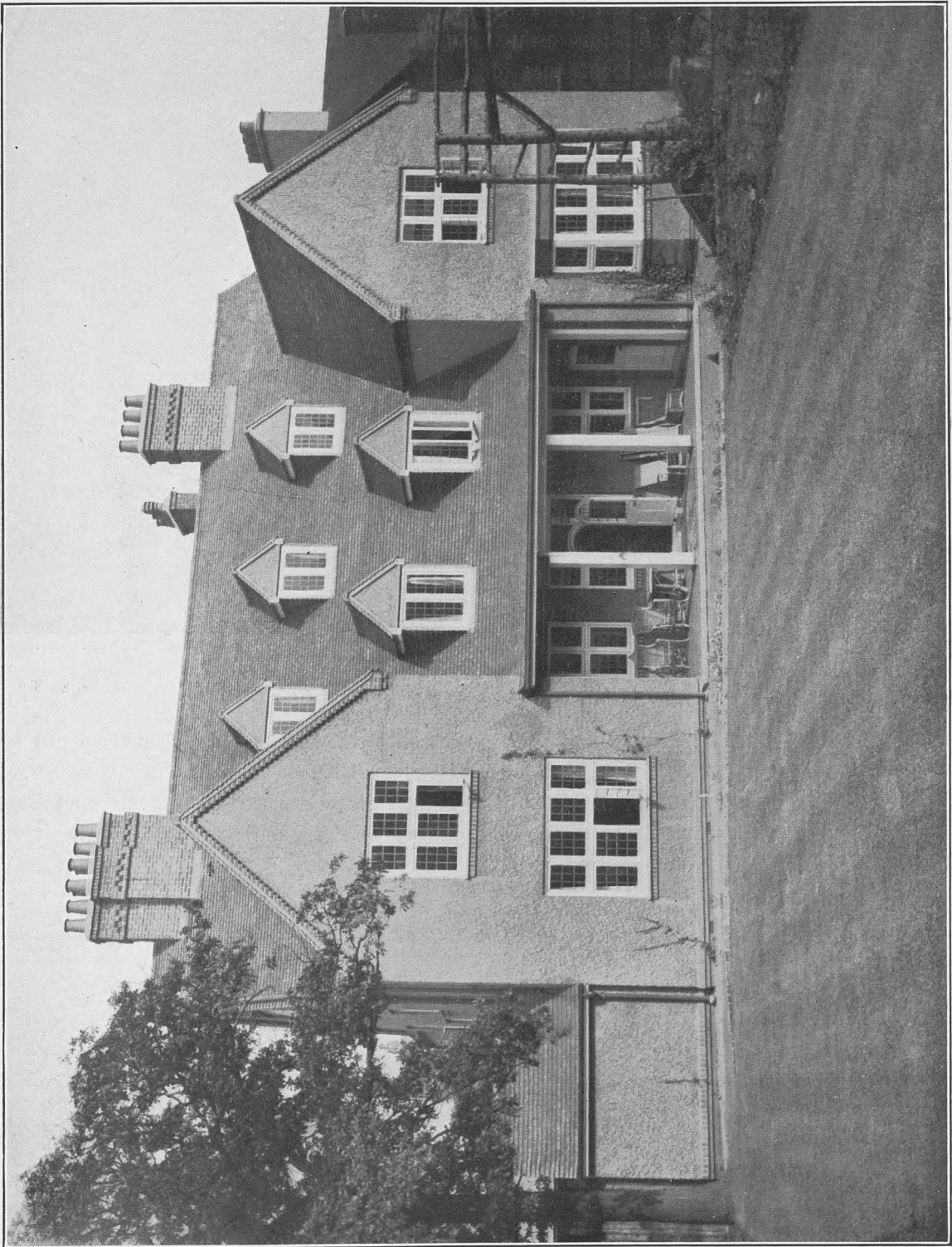
The walls of this room are panelled in oak to a height of seven feet, and the floor is covered with oak parquet. A narrow frieze of modelled plaster takes the place of the ordinary cornice. The chimneypiece is of stone.

HOUSE, ETCHING HILL,
RUGELEY, STAFFS. . .
THE INNER HALL. . .



This house is built of stock brick, covered with cement rough-cast left the natural colour. The roofs are covered with hand-made tiles. The windows have wooden casements with leaded lights.

HOUSE, FARQUHAR ROAD, . .
EDGBASTON. GARDEN FRONT.



The accommodation in this house comprises dining-room, sitting hall, entrance hall, drawing-room, study, kitchen, servants' hall and offices, also a motor house. On the first floor are four bedrooms, a dressing-room, boudoir, and two bathrooms.

HOUSE, FARQUHAR ROAD,
EDGBASTON.
GARDEN FRONT.

COTTAGE ON THE WOODLEY FIELD ESTATE, HEXHAM-ON-TYNE.—This house is very happily situated on sharply sloping ground, and forms the first of a series to be erected on this estate. Advantage has been taken of the sloping site to plan a large garden or general store-room under the living-room, with an entrance and window on the lowest side of the house. The external walls are 11 in. thick, built with a hollow space, and of common local bricks. The exterior is rough-casted with two coats of Portland cement dashed with white Derbyshire spar. The base of the walls up to the ground-floor level is built of local rubble. The chimney stacks are faced with "Lumley" red pressed facing bricks. The floor of the loggia, the steps, and the landing at the entrance are paved with bricks on edge set in cement. All the internal joinery has been kept quite square, and the interior, generally, is finished quite simply. The accommodation, beside the garden or store-room on the sub-ground floor, includes a large living-room opening on to the loggia, a parlour, small lobby and hall, kitchen, scullery, and offices on the ground floor, with four bedrooms, bathroom, linen-room, &c., on the upper floor.

The builder was James J. Murray, of Hexham. The facing bricks were supplied by the Lumley Brick Co.; the grates, mantels, door furniture, and bells by Em'ley & Sons, of Newcastle; and

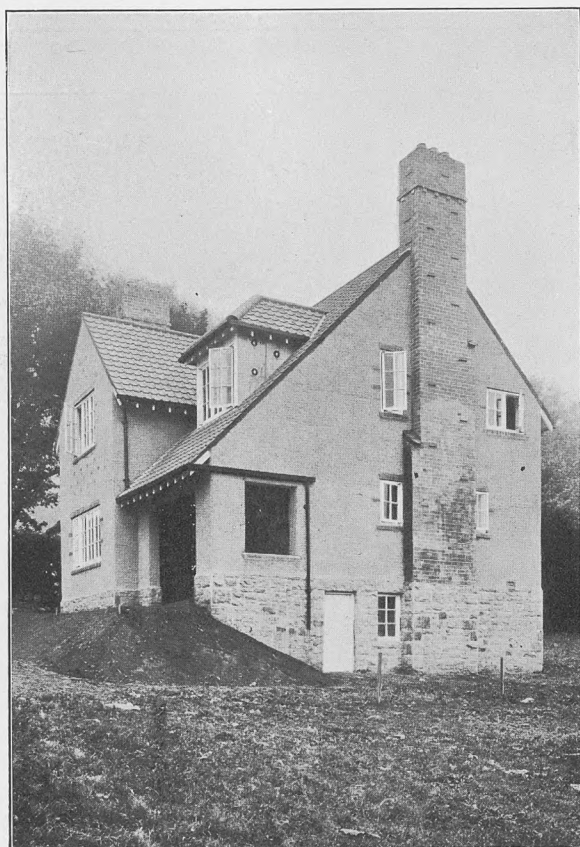
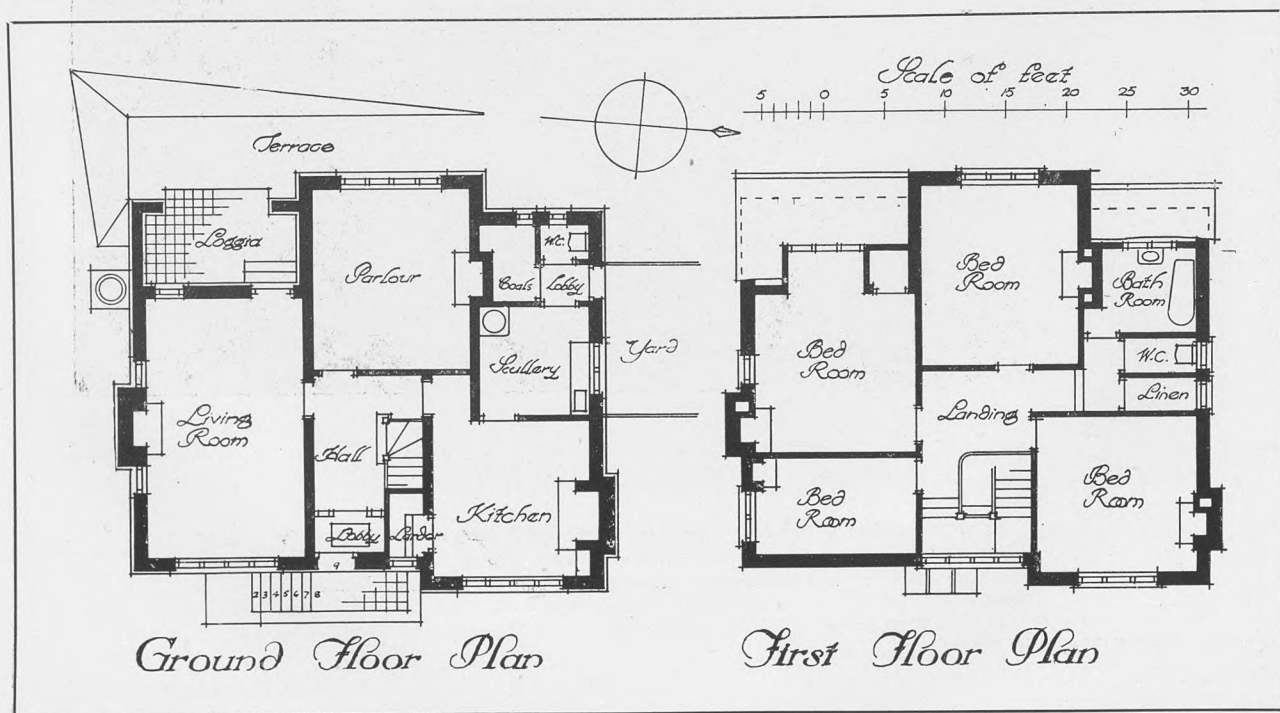


Photo: Bedford Lemere & Co.

View from the south, showing loggia and entrance to garden-room on sub-ground floor.

the electric wiring, &c., was carried out by the Hexham Electric Supply Co. Green's special French tiles were used on the roof, and Couzen's hinges to the opening sashes of the casement windows.



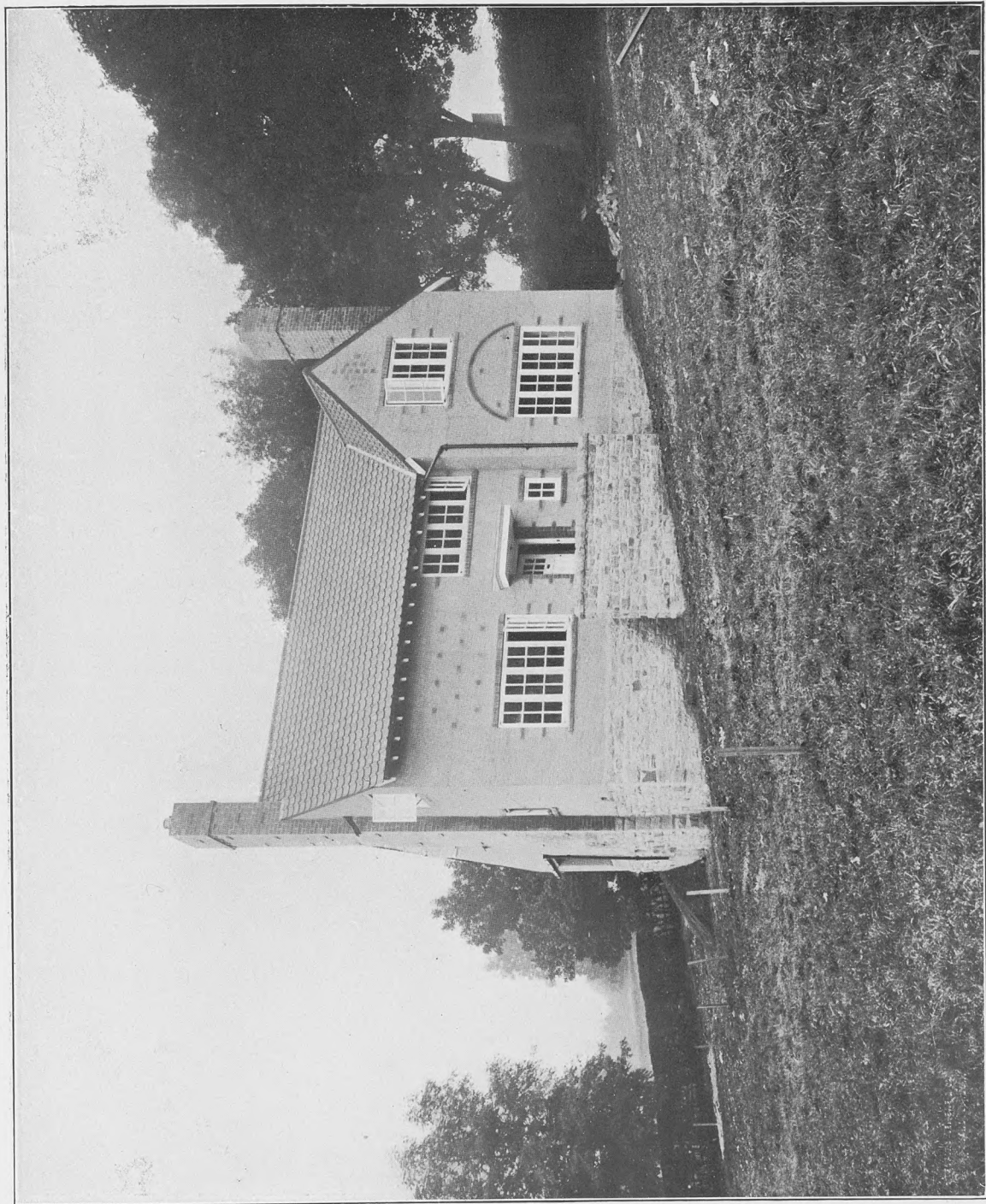


Photo: Bedford Lennere & Co.

The house is situated on sharply sloping ground, of which advantage has been taken to provide a garden-room or store-house under the living-room on the ground floor. The windows are wooden casements.

COTTAGE ON THE WOODLEY FIELD
ESTATE, HEXHAM-ON-TYNE
ENTRANCE FRONT.



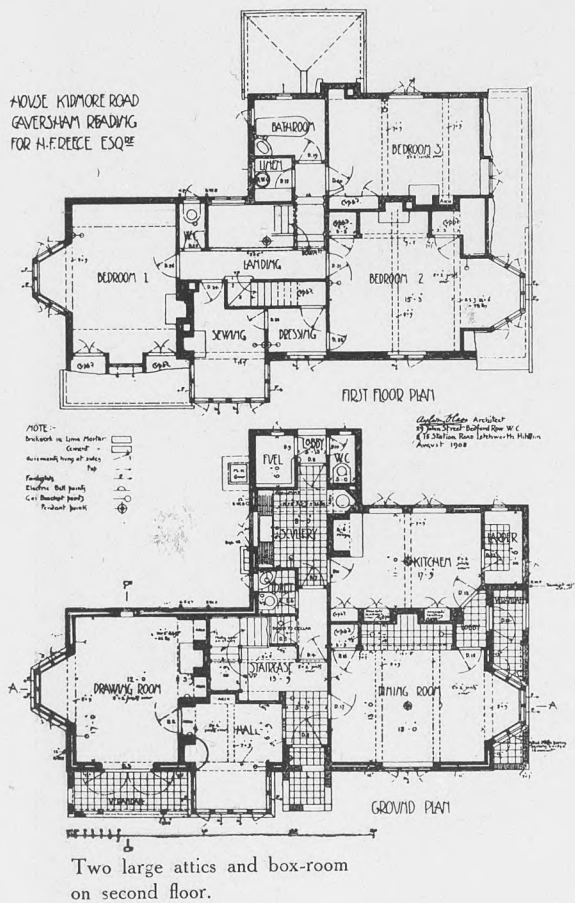
Photo: Bedford Lemere & Co.

The house is built of common local brick with hollow walls on a base of local rubble. The exterior is rough-casted with Portland cement dashed with Derbyshire spar. The roofs are covered with special "French" tiles.

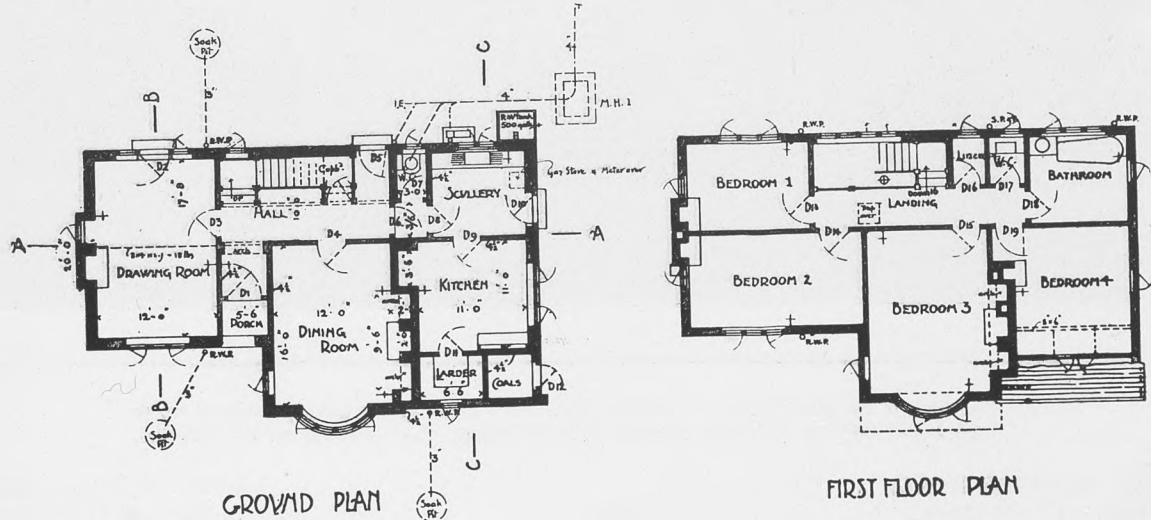
COTTAGE ON THE WOODLEY FIELD
ESTATE, HEXHAM-ON-TYNE
GARDEN FRONT.

HOUSE AT CAVERSHAM, READING.—This house stands on a well-planted sloping site, about 150 ft. from the road. The main aspect is south, and the subsoil is gravel on chalk. The walls of the ground storey are built hollow of brick, and the upper walls are of solid timber, filled in with brick, rough-cast, and with a brick backing. The roofs are covered with tiles. The finishings internally are quite simple, the walls being plastered and hung with lining papers. Ceilings are whitened, with timber beams, and the deal joinery is treated with Solignum. The chief rooms have mantels specially designed. The walls of the kitchen and

scullery have dadoes of salt-glazed bricks. The dining-room is panelled in oak to a height of 7 ft. The facing bricks are red hand-made local facing bricks, and the rough-cast is colour-washed with Duresco. All exterior timber-work is treated with Solignum. There are two large bedrooms on the second floor, and a cellar in the basement. The general contractors were R. Bell & Sons, of Caversham. The floor tiles are 9 in. Staffordshire red squares; the Kentish hand-made dark red roofing tiles were laid by Roberts, Adland & Co. The casements are of oak, fitted by the client's request with large panes. The range was supplied by Smith & Wellstood, and the grates generally are Bratt, Colbran & Co.'s "Heaped" fires. The panelling to the dining-room and the special chimneypieces were carried out by Samuel Elliott & Sons, Caversham.

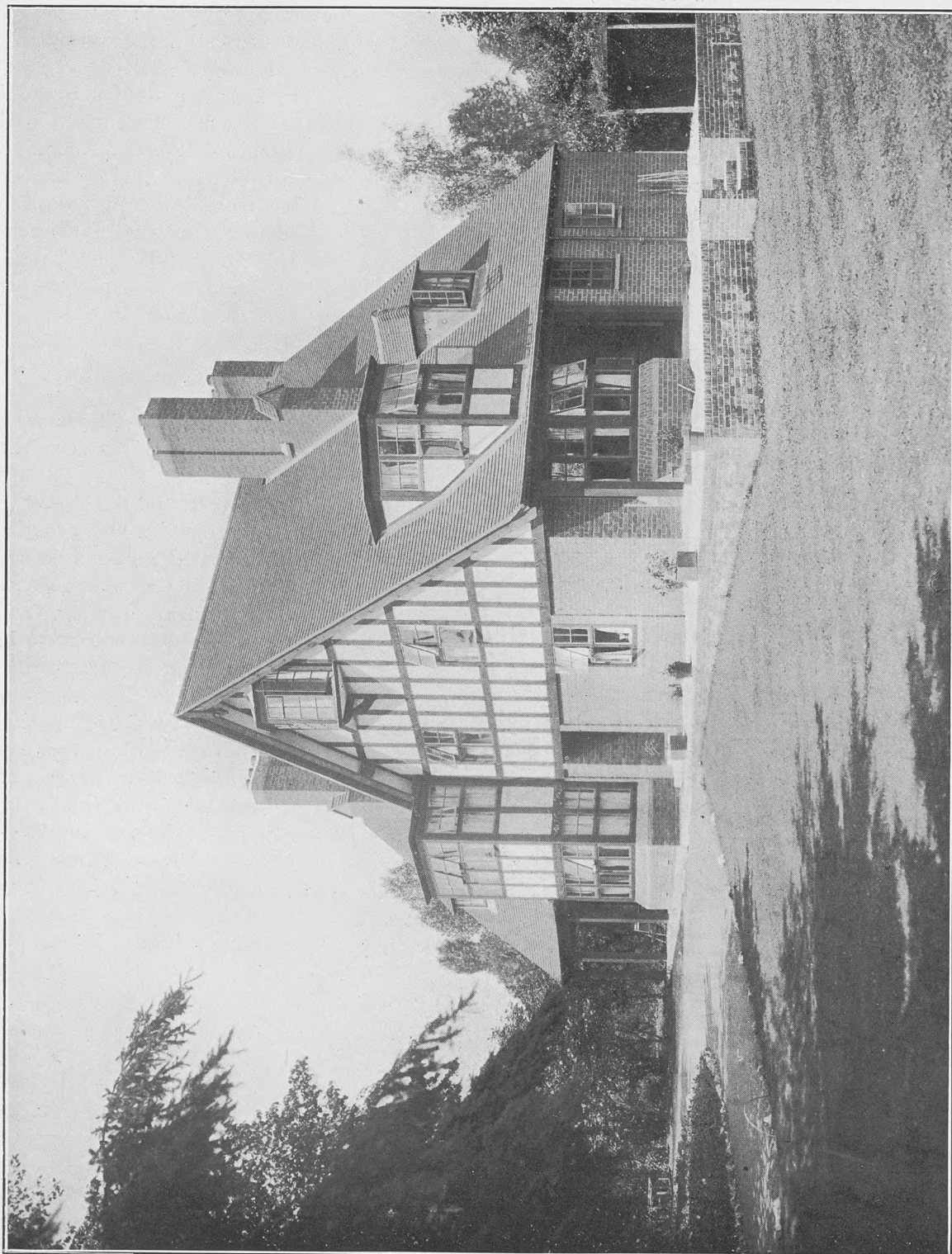


HOUSE AT EGHAM, SURREY.—This house stands on a small site of about half an acre, with the main road on the south-east side. The front of the house faces south-east, and the subsoil is clay. The walls are 14 in. thick on the ground floor, faced with Lawrence's orange-red hand-made bricks, and 9 in. thick on the upper floor, faced with rough-cast on cement backing, and left natural colour. The ground floors are laid in solid concrete. The roofs are covered with Lawrence's dark red hand-made tiles, and the half-timber work is treated with Carbolineum. The interior walls are finished with Sirapite plaster and coloured with Duresco; the joinery, of deal, is painted white; and there are specially designed mantels in the dining-room and drawing-room. The general contractor was George Gray, of Egham. T. Elsley, Ltd., supplied the stoves and grates, casement fittings, gas fixtures, and door furniture. The sanitary ware was supplied by Doulton & Co., Ltd., and Dent & Hellyer.



House at Egham, Surrey.

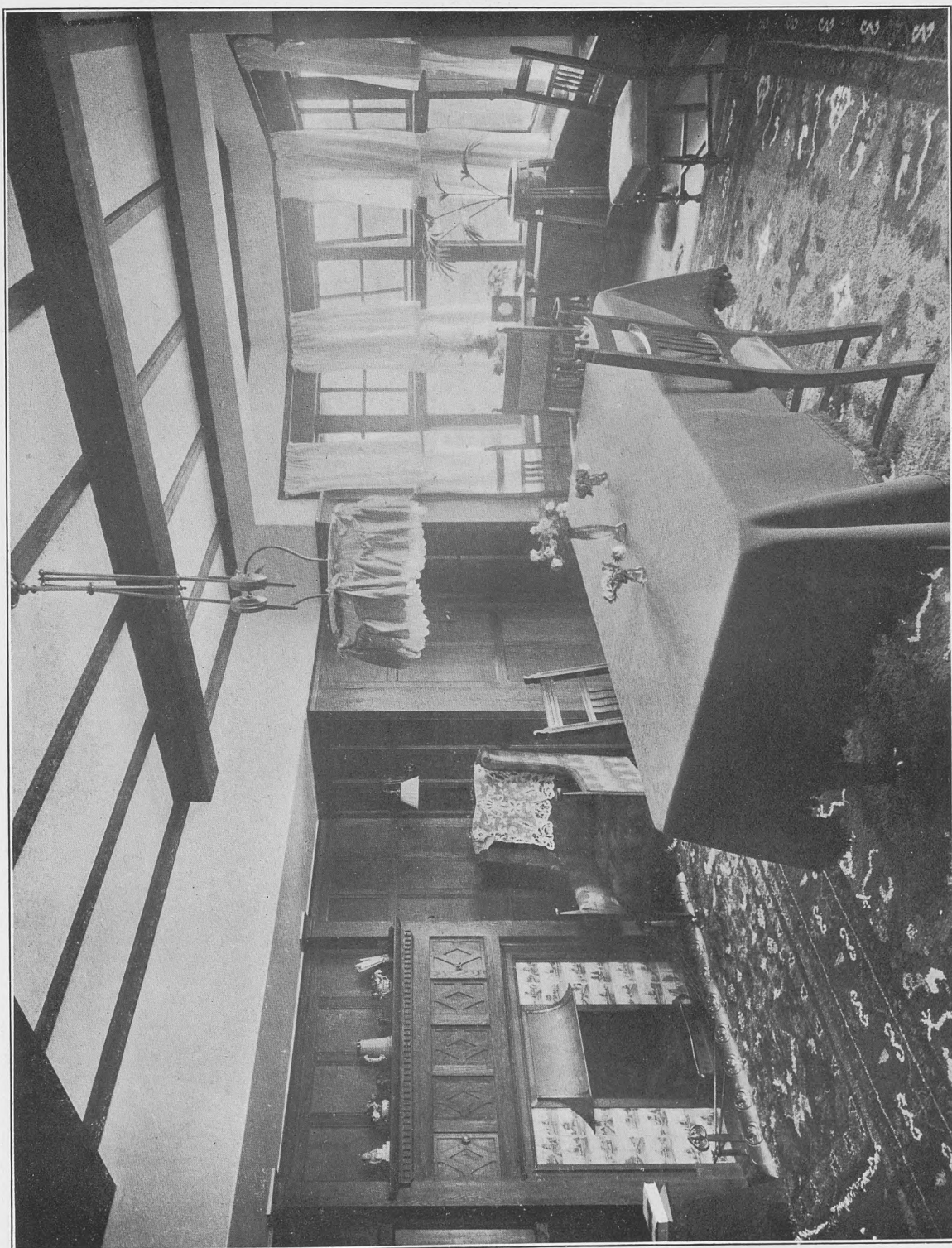
AYLWIN O. CAVE, *Architect*, LONDON.



The walls of the ground storey are built of brick with a cavity space ; the upper storeys are of solid timber, filled in with brick and with a brick backing. The roofs are covered with tiles.

HOUSE, KIDMORE ROAD,
CAVERSHAM, READING. . .
SOUTH AND EAST FRONTS.

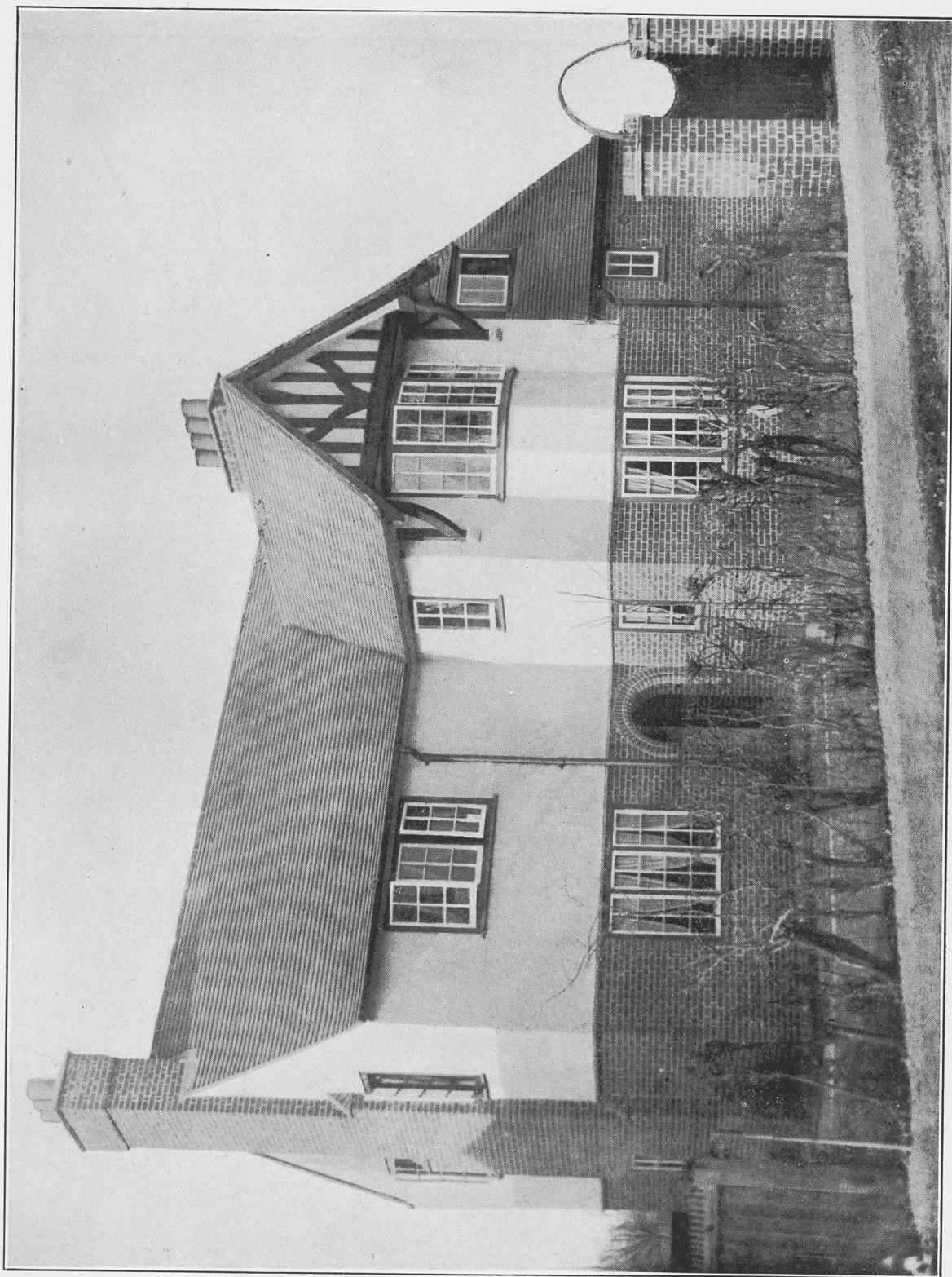
AYLWIN O. CAVE, *Architect*, LONDON.



This room is panelled in oak to about 7 ft. above floor, with a chimneypiece specially designed by the architect. The ceiling has timber beams and joists, stained dark.

HOUSE, KIDMORE ROAD,
CAVERSHAM, READING. .
THE DINING-ROOM. . . .

AYLWIN O. CAVE, *Architect*, LONDON.



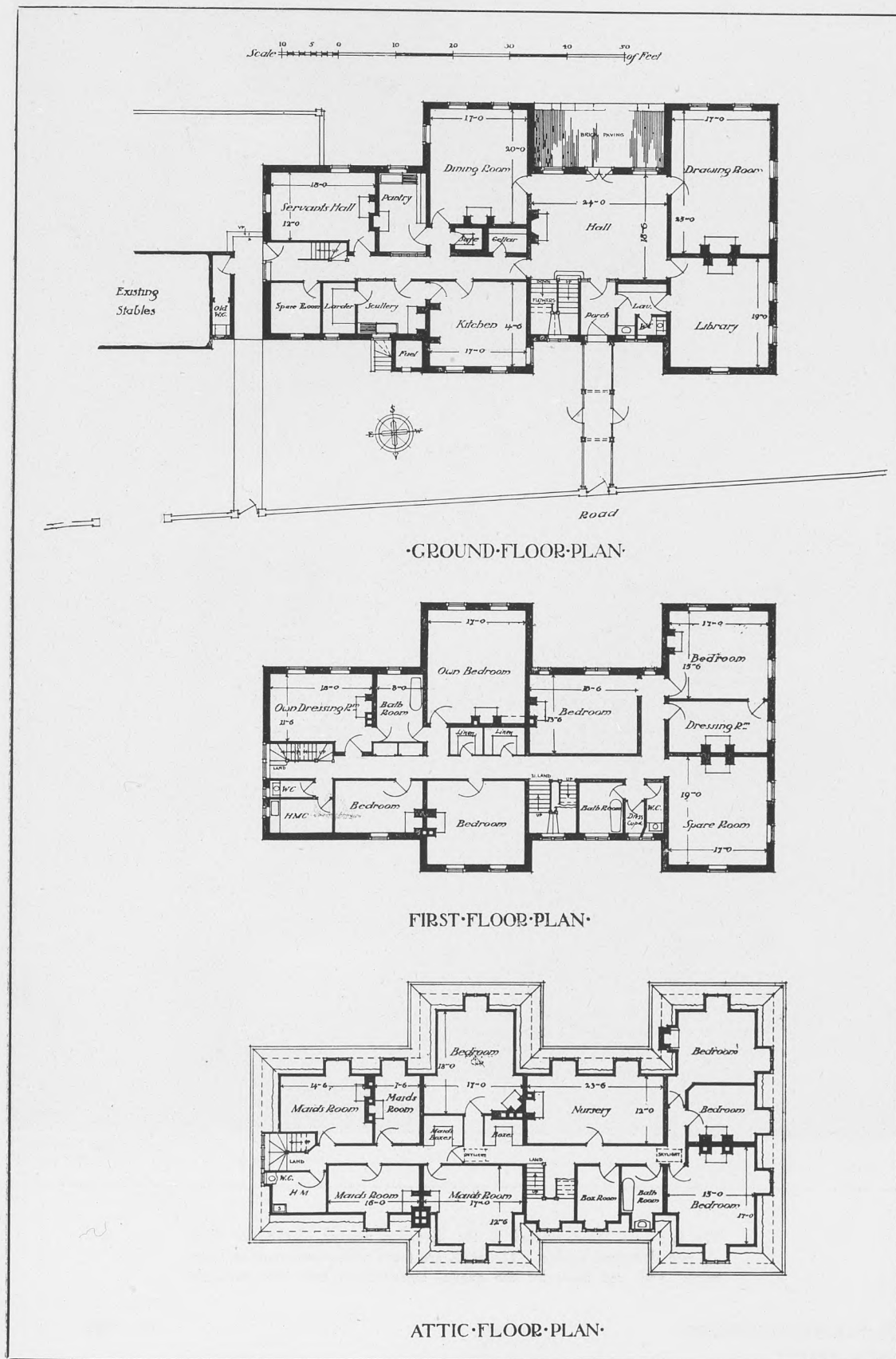
This house has 14 in. brick walls on the ground storey and 9 in. brick walls to the upper floor, covered with lime rough-cast on a cement backing. The roof is covered with dark red hand-made tiles.

HOUSE AT EGHAM, SURREY.
GENERAL VIEW.

WALTER CAVE, *Architect*, LONDON.

BENGEO HOUSE, HERTFORD.—This is a new house on the site of an old one destroyed by fire. The walls are faced with purple mottled Luton bricks with red-brick dressings, and the wood-work is painted white. The roofs are covered

with old tiles. The floors and staircase are of oak. Gilmour doors are used. The door furniture is by James Gibbons, Wolverhampton. The general contractors were H. Martin, Ltd., Northampton.



WALTER CAVE, *Architect*, LONDON.

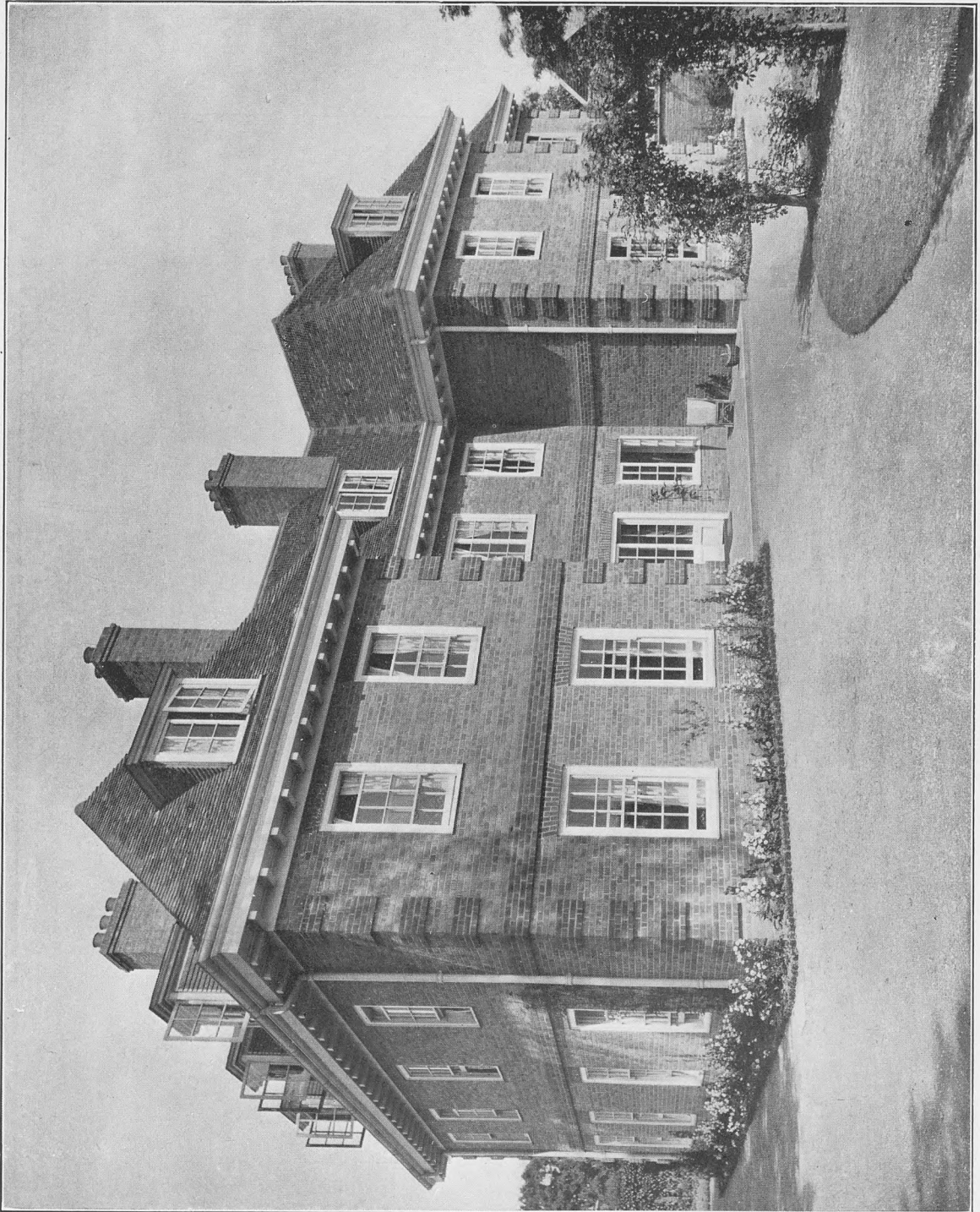


Photo: S. B. Bolas & Co.

This is a new house, erected in the Georgian manner, on the site of an old one destroyed by fire. The walls are faced with purple mottled Luton bricks, with red brick for the quoins, stringcourses, and other dressings.

BENGEO HOUSE, HERTFORD.
ENTRANCE FRONT.

WALTER CAVE, *Architect*, LONDON.

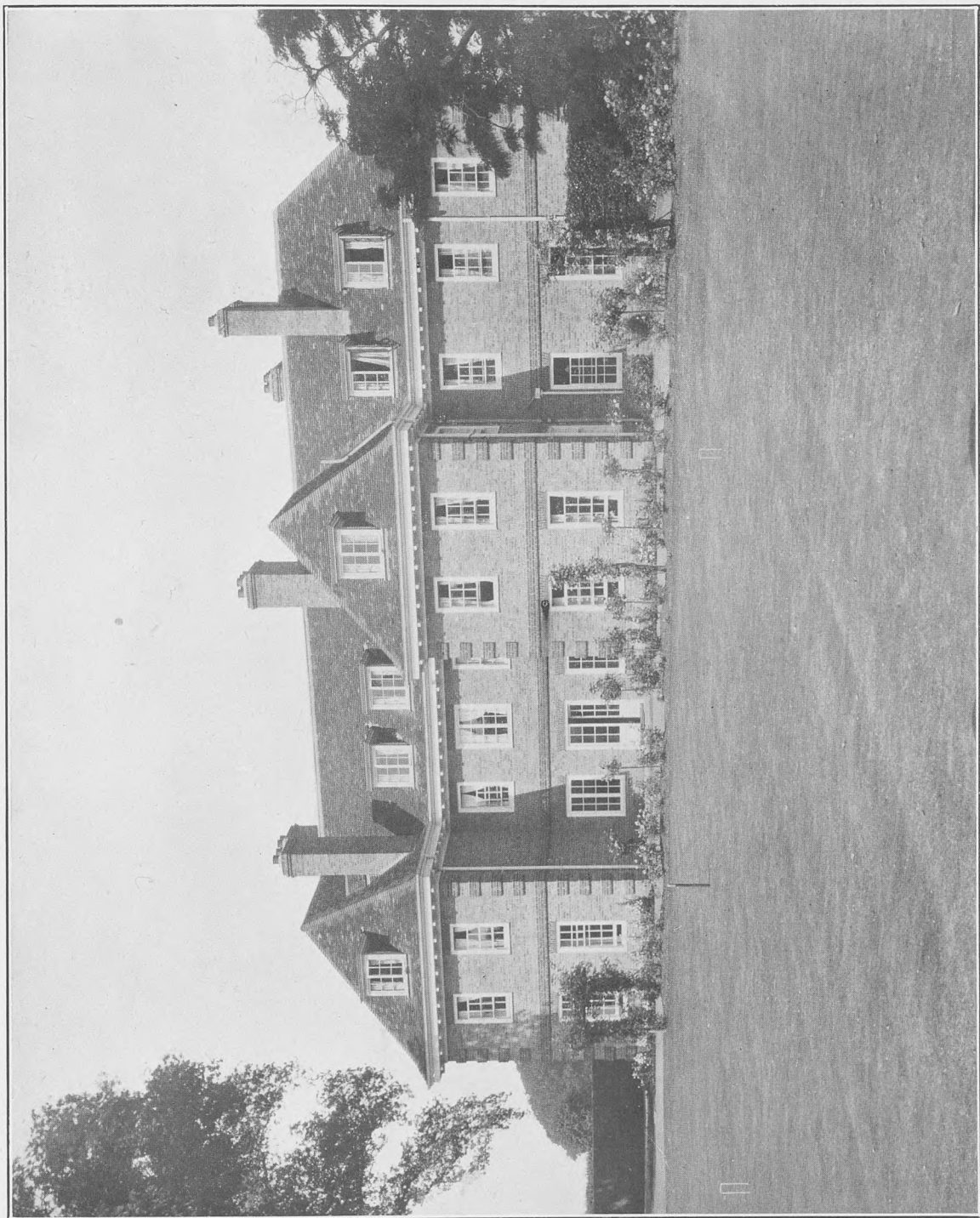


Photo: S. B. Bolas & Co.

The roofs are covered with old tiles, and the cornice is of wood. The windows are of wood with stout bars.

BENGE HOUSE, HERTFORD.
THE GARDEN FRONT. . . .

D

WALTER CAVE, *Architect*, LONDON.



Photo: S. B. Bolas & Co.

The drawing-room has an oak floor, the walls finished simply in plaster. The grate is of eighteenth-century pattern with pavonazzo surround and whitewood mantel.

BENGEO HOUSE, HERTFORD.
THE DRAWING-ROOM. . . .

WALTER CAVE, *Architect*, LONDON.



Photo: S. B. Bolas & Co.

The hall has an oak staircase ; the door on the left, being that into the porch, is of mahogany. The floor is of oak. The walls and woodwork are finished white.

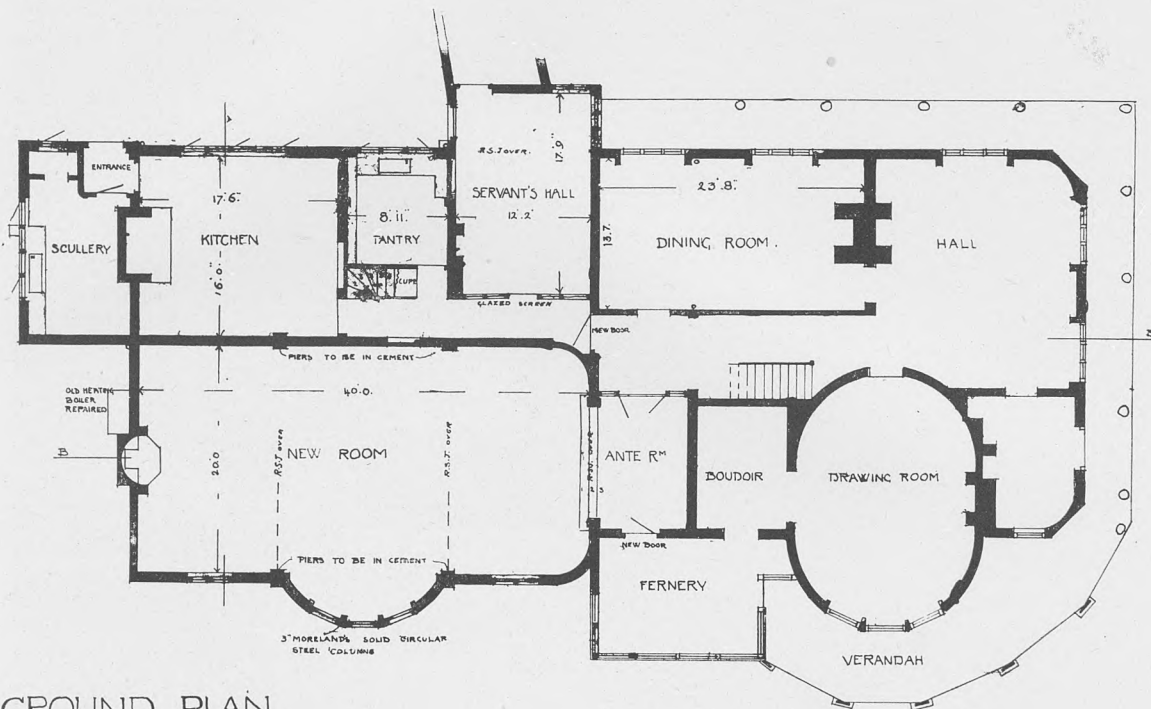
BENGEO HOUSE, HERTFORD.
THE HALL.



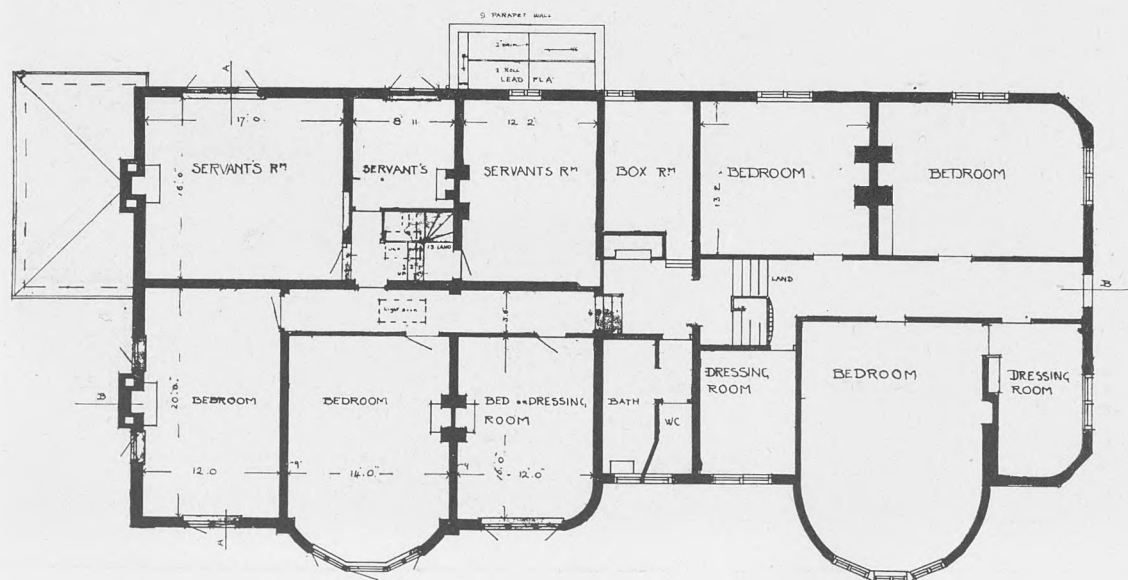
WALTER CAVE, *Architect*, LONDON.

BLACKBROOK GROVE, FAREHAM.—The work at this picturesque house consisted of alterations and additions. The house as it formerly existed had a thatched roof. The addition consisted of a large ballroom, 40 ft. long by 20 ft. broad, which has an oak floor. A new stone-paved terrace has also

been added on the garden front outside this addition, with steps down to the lawn. The exterior is finished in cream-white rough-cast. On the first floor over the ballroom three new bedrooms have been added. The builder was Henry Plummer, of Fareham.



GROUND PLAN



FIRST FLOOR PLAN

WALTER CAVE, *Architect*, LONDON.

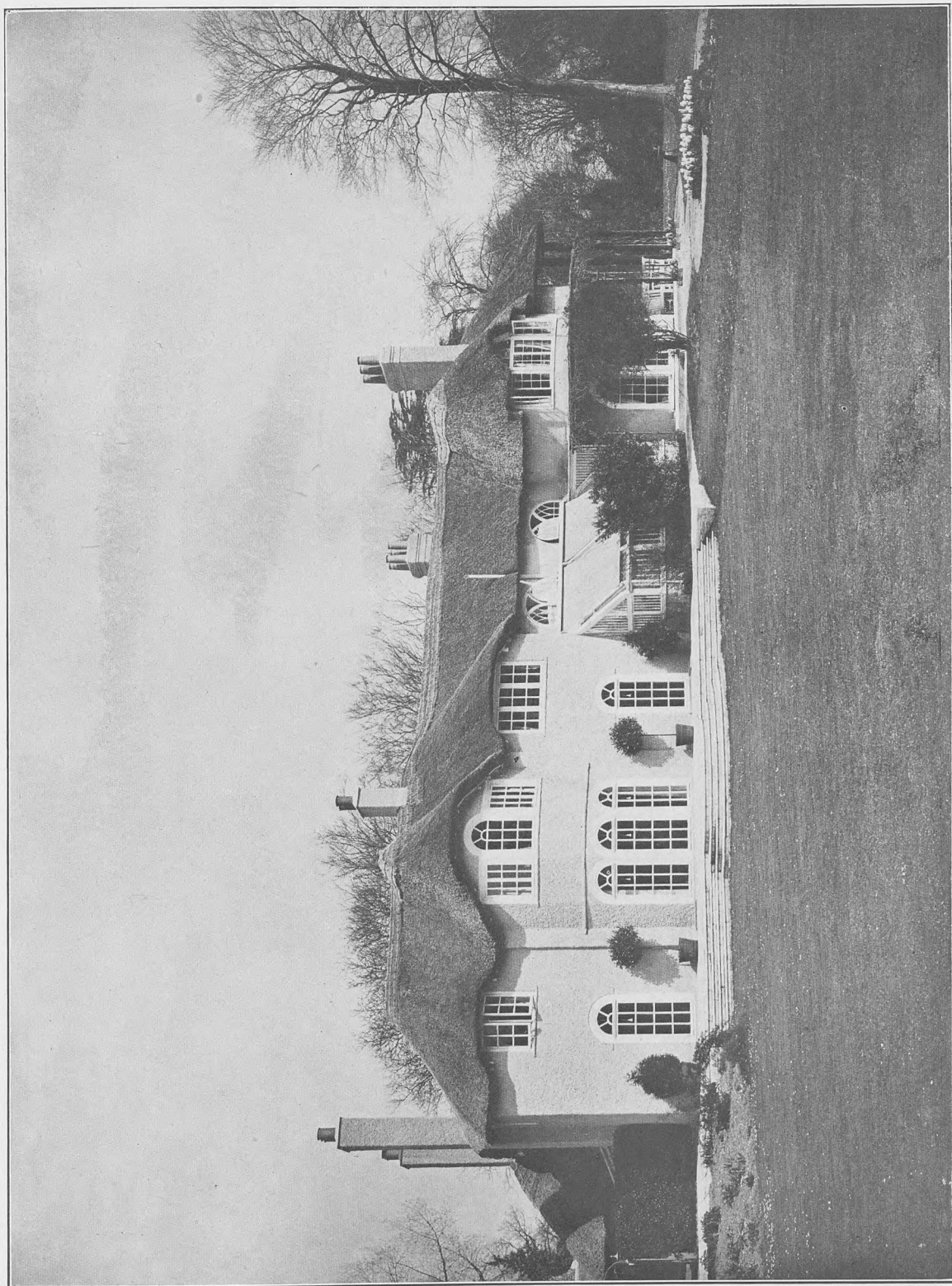


Photo: S. B. Bolas & Co.

The addition is seen on the left-hand side of the house, the lower windows being those of the ballroom, the upper windows those of three new bedrooms.

BLACKBROOK GROVE, . . .
FAREHAM. GENERAL . . .
VIEW FROM THE GARDEN.

WALTER CAVE, *Architect*, LONDON.



Photo: S. B. Bolas & Co.

This ballroom forms the principal addition to the house, and measures 40 ft. long by 20 ft. broad. The ante-room at the end leads to the old part of the house, three steps up.

BLACKBROOK GROVE, FAREHAM.
THE BALLROOM.



Photo: S. B. Bolas & Co.

The ballroom has an oak floor, and a grate and chimneypiece of eighteenth-century pattern. The floors are panelled in pine painted white. The casement doors open on to a new stone-paved terrace.

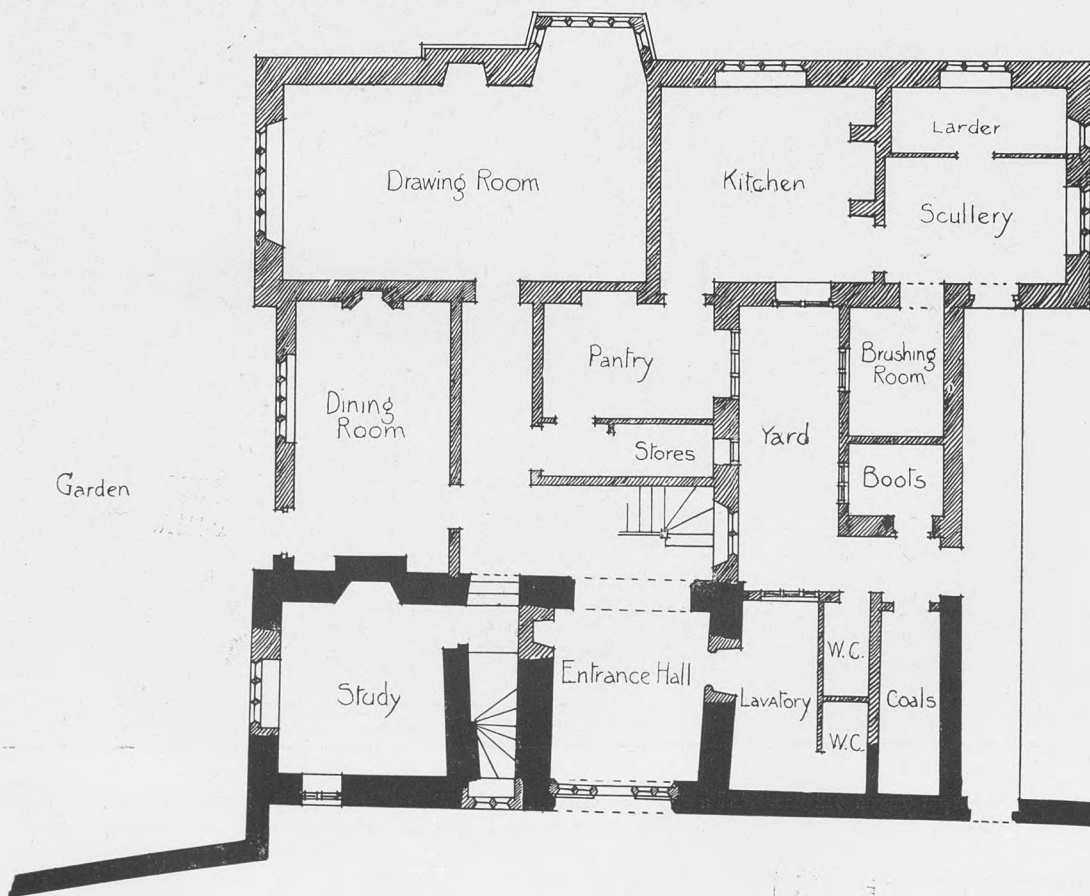
BLACKBROOK GROVE,
FAREHAM.
THE BALLROOM. . .

E. GUY DAWBER, *Architect*, LONDON.

THE COURT HOUSE, BROADWAY, WORCESTERSHIRE.—This house is situated adjoining the old Parish Church, some mile or so out of Broadway. It is interesting as having been the gate-lodge of the old seventeenth-century manor house of the Sheldons, who formerly lived there. The building for some years was used as a farmhouse, and when Mr. Dawber took it in hand was in a very ruinous condition. The work consisted of alterations and additions, which are explained on the plan, the new walls being hatched, and the old blacked in. The modelled plasterwork was executed by George P. Bankart, of London, and all the rest of the work was carried out by the general contractors, William Cowlin & Son, of Bristol.

ALTERATIONS TO CALDY MANOR, CHESHIRE.—The work here consisted of very extensive alterations and additions, amounting to practical rebuilding in many parts. The house was an old one, part dating back to the seventeenth century. Constant alterations in bygone years had made it a perfect labyrinth of awkward passages and ill-shaped rooms. The house was entirely remodelled and re-planned, together with the stabling, garage, and outbuildings, &c., embodying as much of the old work as possible. Owing to the levels, the kitchens, servants' hall, and offices are in the basement, though on the ground-floor or road level.

The main ground floor is on the drive, garden, or terrace level, so that much diversity of plan and level is gained. The site is a most beautiful one, on a southern slope, high up, overlooking the estuary of the Dee, with a long range of the Welsh mountains in the distance. The views given illustrate the new entrance porch and parts of the hall, panelled in oak, &c. Other rooms are similarly treated. The plan, of course, though making a very convenient house, cannot be taken as ideal, as it had to be worked to suit the existing walls in a great measure. At the same time these were not allowed to stand in the way of vital improvements. The general contractors, Bullen Bros. & Sons, of Liverpool, executed the whole of the works to the house, including the plumbing work, drainage, &c. The general contractors for works to stabling, garage, &c., were John Thomas & Sons, Birkenhead. Among the sub-contractors may be mentioned James Garvie & Sons, of Aberdeen, who made the paneling in the hall, vestibule, staircases, gallery, &c.; Bratt, Colbran & Co., and Thomas Elsley Ltd., of London, who supplied grates; Collins & Price, of Liverpool, who carried out the electrical work; and William Gould, of Willesden, who was responsible for the heating. The plaster ornamental ceilings were modelled and fixed by George P. Bankart, of London, and George Cox, of Leicester.



THE COURT HOUSE,
BROADWAY,
WORCESTERSHIRE.

E. GUY DAWBER, *Architect*, LONDON.

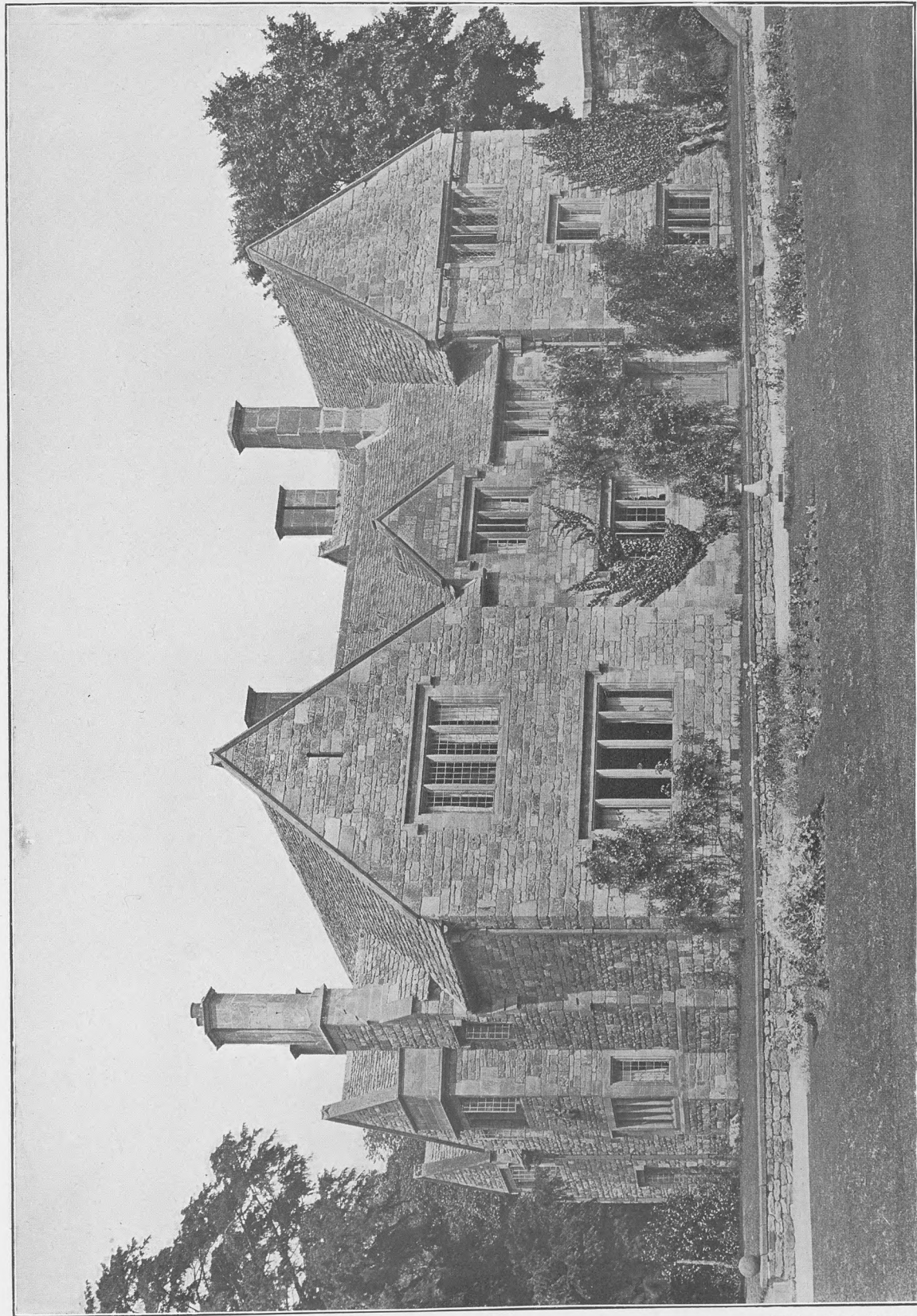


Photo : Arch. Review.

This view shows the new part of the house, with the drawing-room, dining-room, and study windows overlooking the garden. The wall against the roadway is seen on the extreme right.

THE COURT HOUSE, BROAD-
WAY, WORCESTERSHIRE. . .
THE GARDEN FRONT. . . .

E. GUY DAWBER, *Architect*, LONDON.



Photo: Arch. Review.

This old house is interesting as having been the old gate lodge of the ancient seventeenth-century manor house of the Sheldons. The building for some years was used as a small farmhouse, and has now been largely extended. The arch is part of the old building.

THE COURT HOUSE, BROAD-
WAY, WORCESTERSHIRE. . .
THE ENTRANCE HALL AND
STAIRCASE.



Photo: Arch. Review.

The drawing-room is the principal room in the new addition, and has windows facing out on two sides of the house. The woodwork here is painted white, and the ceiling has been enriched with modelled plasterwork.

THE COURT HOUSE, BROAD-
WAY, WORCESTERSHIRE. . .
THE DRAWING-ROOM. . .

E. GUY DAWBER, *Architect*, LONDON.

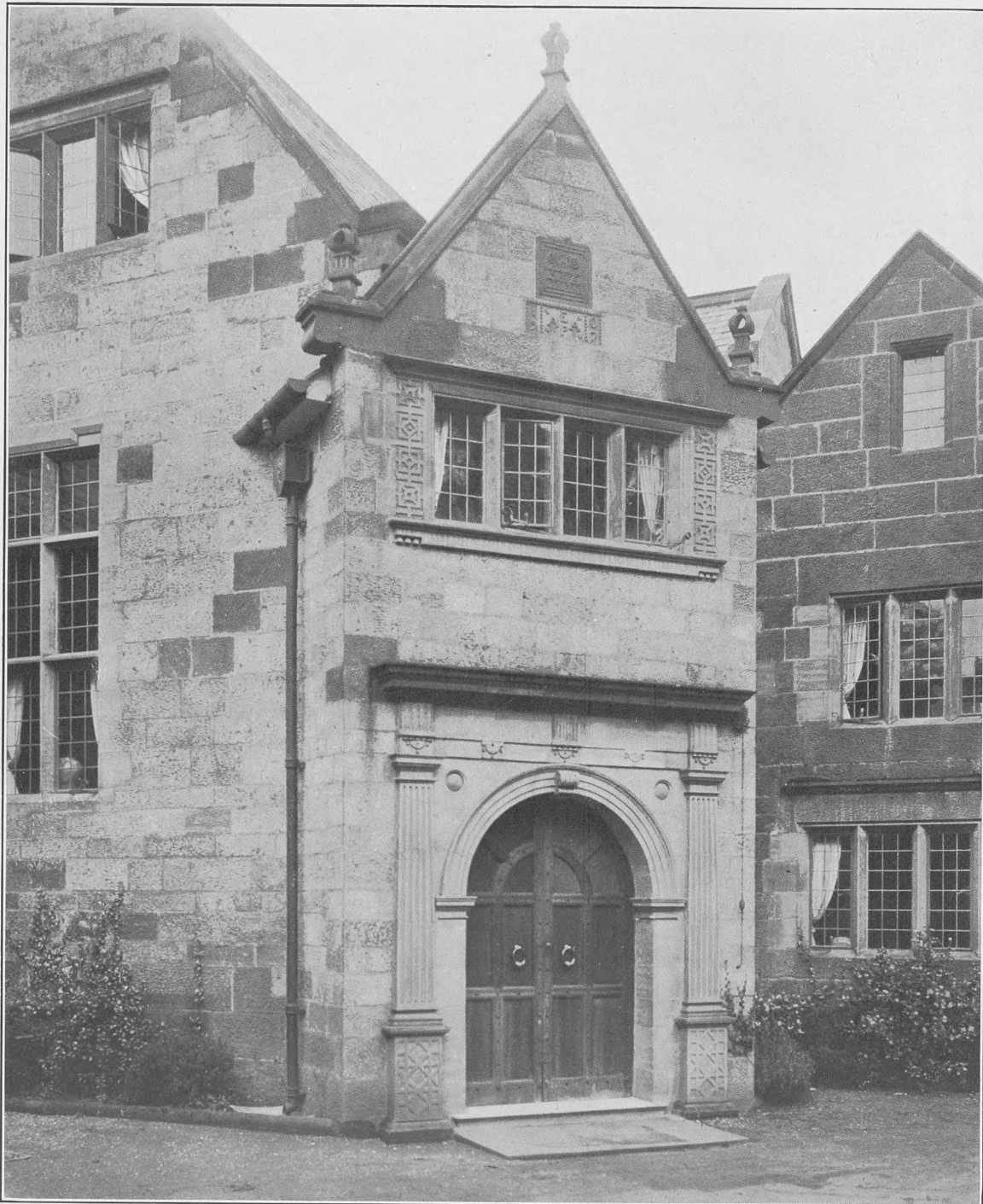
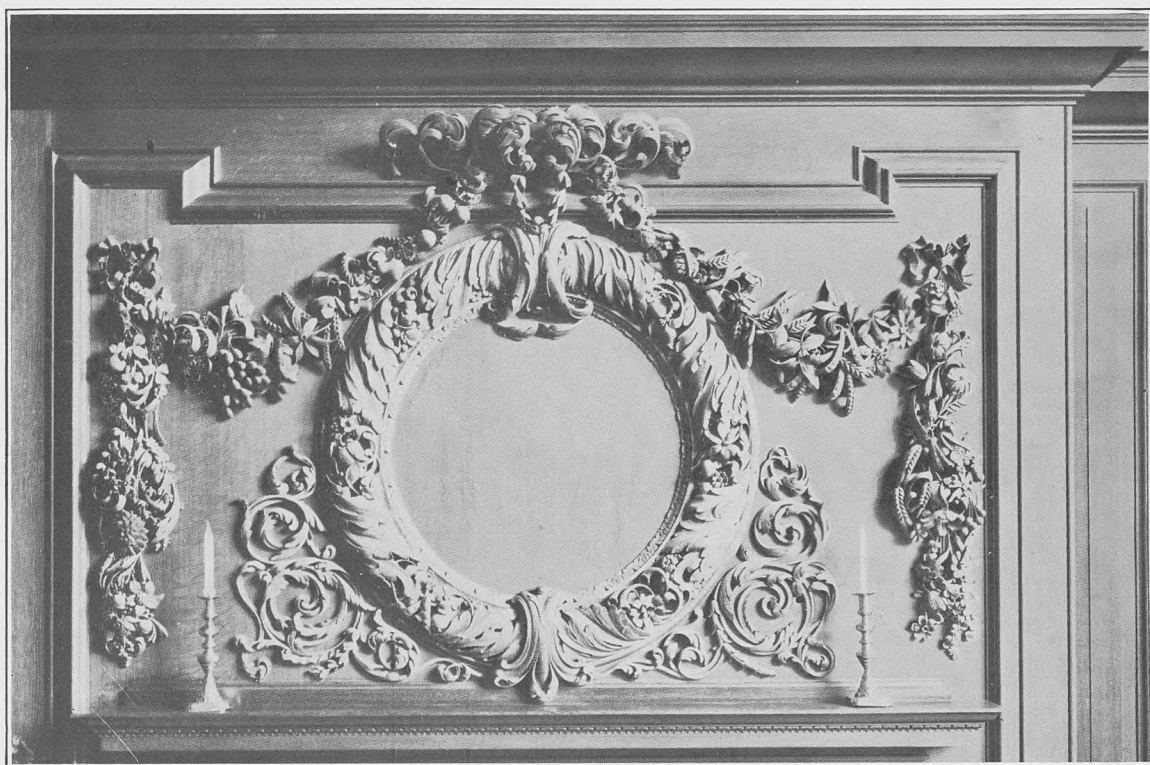


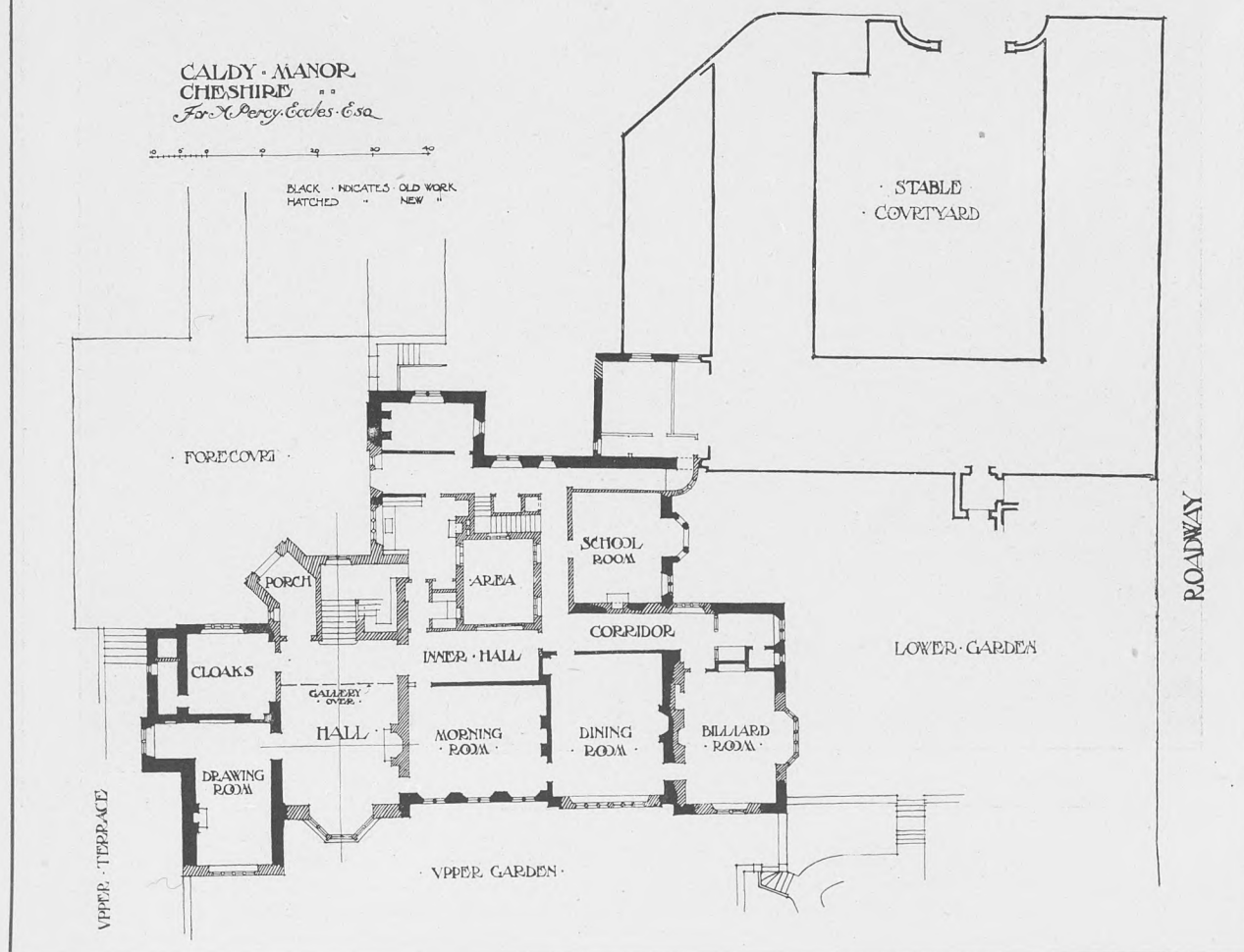
Photo: Cyril Ellis.

The new entrance is arranged at an angle with the forecourt, and opens into a porch or vestibule which leads directly to the large hall. The window seen on the left is on the staircase; that on the ground floor to the right lights the capacious cloakroom.

ALTERATIONS TO CALDY
MANOR, CHESHIRE. . . .
PRINCIPAL ENTRANCE. .



Overmantel to hall chimneypiece.



ALTERATIONS TO CALDY
MANOR, CHESHIRE. . . .

E. GUY DAWBER, *Architect*, LONDON.



Photo : Cyril Ellis.

This view of the hall shows the double doors into the drawing-room, and above them the glass doors forming a little look-out balcony from an upper room. The ceiling of the hall is divided into squares by big beams, the panels being treated with modelled plasterwork.

ALTERATIONS TO CALDY
MANOR, CHESHIRE. . . .
THE HALL.

E. GUY DAWBER, *Architect*, LONDON.

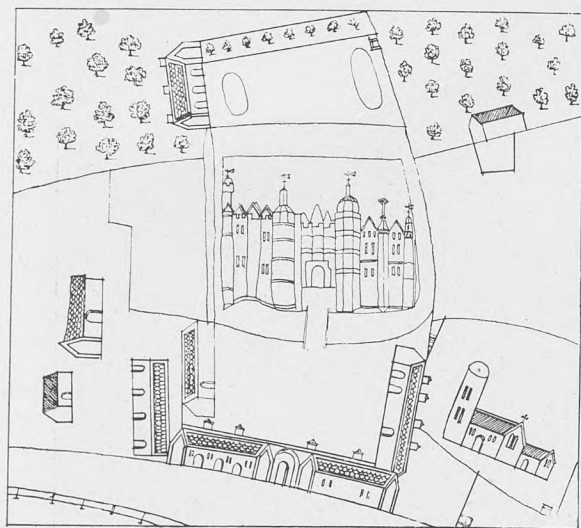


Photo: Cyril Ellis.

The hall with its bay window is a new room, panelled in oak, with finely executed carving in limewood on the overmantel. A gallery runs across one end of it, forming part of the corridor to the upper floor.

ALTERATIONS TO CALDY
MANOR, CHESHIRE. . . .
THE HALL.

RECONSTRUCTION OF HENGRAVE HALL, SUFFOLK.—A history of Hengrave was published in 1822,¹ compiled chiefly from original documents and papers still preserved, from which it appears that Sir Thomas Kytson, Mercer, of London, began the building of the existing house about the year 1525, completing it in 1538. It is near Bury St. Edmunds, and was probably erected on the site of an earlier house, once the home of the de Hemegraves, who owned the manor of Hengrave for more than two centuries. From them it passed to the Hethe family, and about 1440 it was sold to Humphrey, Earl of Stafford, afterwards Duke of Buckingham, from whom in 1521 it was purchased by the founder of the existing house.



MAP OF HENGRAVE TAKEN IN 1585.

The approach was by a straight road, raised above the surrounding country, fenced on either side by a deep ditch, lined with a triple row of trees, and terminating at a large semi-circular fosse, or outer moat, over which a stone bridge led, at some little distance, to the outer court. The latter was formed by a range of low buildings, which served for the residence of the keepers and falconers. At some distance to the east and west of the main fabric were detached buildings, comprising the dovecote, the grange, the great barn, &c. The house had its great and little park, orchards and gardens, bowling alley, archery butts, and fish ponds. The gardens were laid out in the Dutch manner.

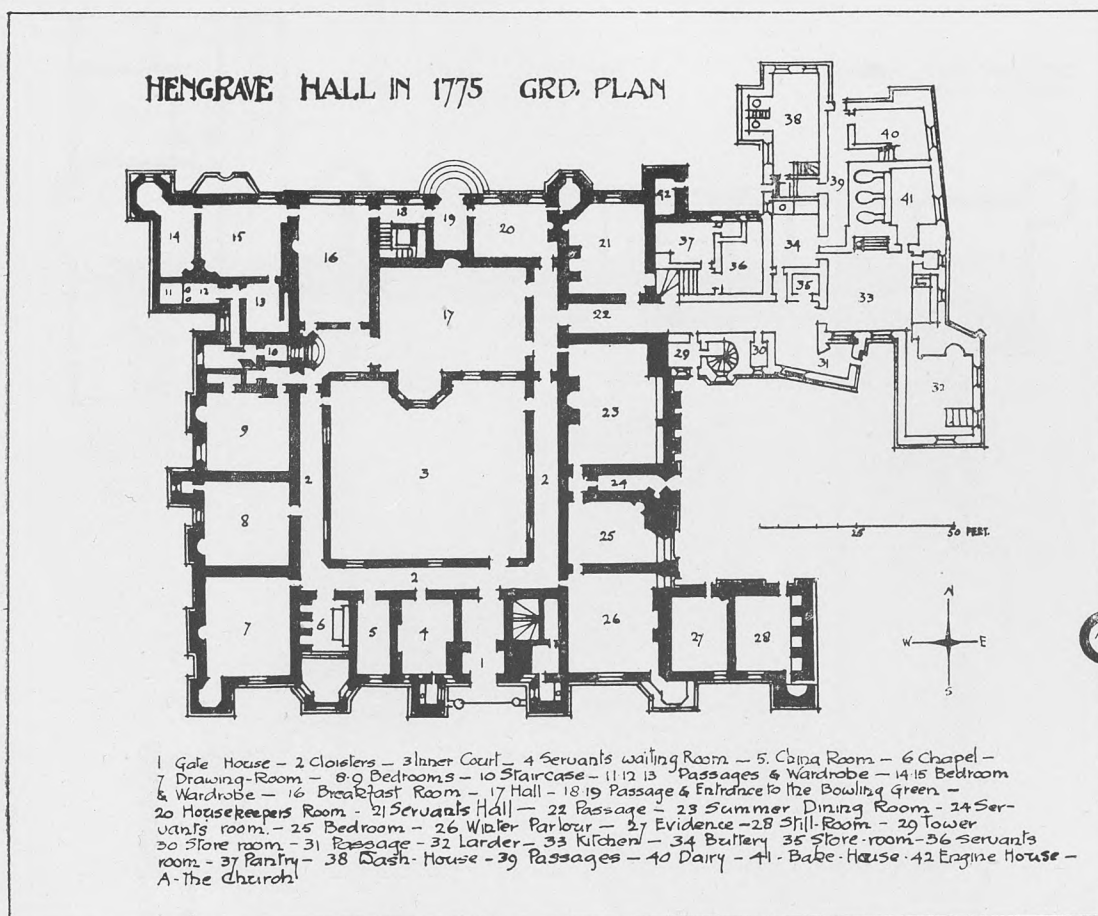
A map dated 1588 shows the double moat and outer court; and a ground plan of the house made in 1775 illustrates the arrangements existing at that time. Slight indications of the outer moat are still to be seen, but both this and the inner moat have been filled up, and the bridge over the latter, which was figured with devices in flintwork, and also that communicating with the church, have disappeared. By the removal of the outer

court in the seventeenth century, and in 1775 of a mass of buildings comprising servants' offices, which projected at the north-east corner, together with a high tower, the house was reduced at least one-third from its original size.

The year of 1775 was indeed a grievous one for this fine historical building, as the removal of the servants' offices necessitated provision being made for their accommodation elsewhere, and this was obtained by an entire rearrangement, internally, of the north wing; and though fortunately the external walls of the great hall with its fine bay-window were preserved intact, the hall itself with its open roof was demolished as well as several important rooms adjacent, truly a deplorable work. The south front, as will be pointed out later, underwent considerable change at the same time.

Externally, Hengrave presents a fine example of the architecture of the period. The south or main front contains the entrance gateway. This feature exhibits a unique example of the domestic architecture of this date. It is this, indeed, which makes the front remarkable. Its magnificence, contrasting with the comparative simplicity of the other parts, is striking. It consists of a four-centred arch fitted with massive oak-panelled doors. In the spandrels of the arch the founder's arms appear. The space above is fitted with a triple circular oriel window, corbelled out from the wall, and finished with richly-carved pendants. Immediately above the latter are three shields supported by cherubs. The centre shield, surmounted by a knight's helmet, bears the arms of Sir Thomas Kytson. On the dexter shield are the arms of Sir Thomas impaling those of his wife Margaret, and the sinister shield those of his son impaling the arms of Elizabeth his wife. Immediately above these and below the sill are square panels containing shields; that in the centre displays the arms of France and England quarterly, supported by a lion and a dragon, and ensigned by the crown of England, with the motto "Honi soit qui mal y pense" on the garter encircling the shield. The dexter shield bears the arms of Sir Charles Cavendish impaled with those of his lady, Margaret Kytson, with unicorns as supporters. The sinister shield has the arms of Thomas Darcy, Earl Rivers, and Mary his Countess, with griffins as supporters. Below the last two shields is inscribed "Opus hoc fieri fecit Tome Kytson anō Dñi MCCCC Tricesimo Octavo." The top of the window has three ogee-shaped domes, scaled, with carved crockets at the angles and a central finial. The whole is flanked with turrets having ogee-shaped terminals with carved crockets and finials typical of the time.

¹ The History and Antiquities of Hengrave in Suffolk. 1822. John Gaze, F.S.A.



The work was evidently richly decorated; portions of the colour are still to be seen. This front was originally more symmetrical than it now appears, for the bay window of the winter parlour, which corresponded to that of the chapel, was removed in 1775, and square-headed windows between subordinate turrets substituted.

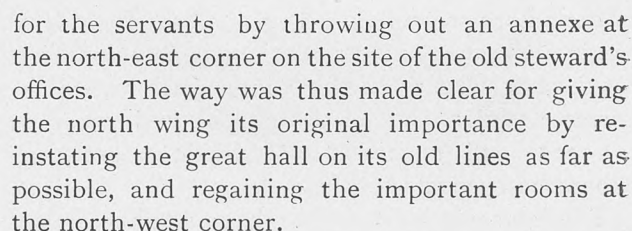
The house is built of Northamptonshire stone with a proportion of thin brick of very nearly the same colour as the stone. The west front, with its simple dignity and delightful repose, is fascinating. It is of stone and brick, the embattled courtyard being entirely of stone.

The convenience of the Hengrave plan, with its corridor running round three sides of the courtyard, on both floors, shows a marked improvement on the planning of the time, and might very well be adopted for houses of similar degree in our own days. Internally one of the most interesting features is the bay window of the great hall with its fine fan-vaulted ceiling. Equally so is the chapel in the south wing, rising to the height of both floors with a chiaroscuro painted ceiling. It also possesses a charming feature in the shape of the nuns' gallery, which is entered from the first-floor corridor, and coved out from the wall with an oak-latticed front.

The chapel window is one of twenty-one lights filled with old Flemish glass representing subjects from the Old and New Testaments. Many of the other windows contain shields emblazoned with the arms of the various families connected with the house. Interesting also are the double coved ceilings of the first-floor rooms.

It is pleasing to be able to record that as regards the main structure Hengrave was built entirely by Englishmen, for although there is perhaps a little indication of the presence of Italians in some of the decorative work at the base of the oriel window above the main entrance, and perhaps in the panels set high in the west wall of the courtyard, no mention of such appears in any existing records, and as these are very minute it is possible that even this was carried out by English workmen. Mention is made in the mason's contract of a model of the house having been seen by him at Combe, according to which the work was executed, but the designer remains unknown. The shell of the building within the moat was the work of John Eastawe or Estow. The bay window and probably the main entrance was the work of John Sparke, who, as well as Thomas Dyrich,² the chief carver, and John Bind, the joiner, were artisans from London.

² There is something a little suspicious about this name. It appears in Sir Walter Scott's "Guy Mannering" as "Dirk" (Hatteraick). Dyrich may have come into England with the Flemish artists who did so much painting, etc., in later mediæval times. Whether this Dyrich and the Dyrick Harrison who was working at Cambridge about this time are the same man is uncertain. The latter might very well be English on his father's side.



The east wing contains the dining-room panelled in oak, and a long gallery was formed in the west wing panelled and decoratively treated in colour, with an ornamented plaster ceiling. Many old fireplaces were discovered, and some very fine oak archways which had been embedded in the walls. Oak stairs have been arranged at convenient places, the main stair at the west, a bachelor's stair at the north, and a secondary stair at the south-east corner. The chapel has its fittings and the walls are hung with tapestry.

Rattee and Kett were the contractors, Laurence Turner did the ornamental plaster work, Elsley, Ltd., the door and window furniture, Watts & Co. the furniture in the shape of beds, chairs, and hangings, Mr. Charles Powell the decorative painting, Kinnell & Co. the heating, Crompton & Co. the electric lighting, and Victor Milner the stained glass coats of arms.



Photo: Arch. Review.

The walls are hung with tapestry. The old fireplace is of stone, with the remains of an old painted coat-of-arms above.

HENGRAVE HALL, SUFFOLK.
THE STATE BEDROOM.

J. L. DAVENPORT and WALTER J. TAPPER, *Architects*, LONDON.

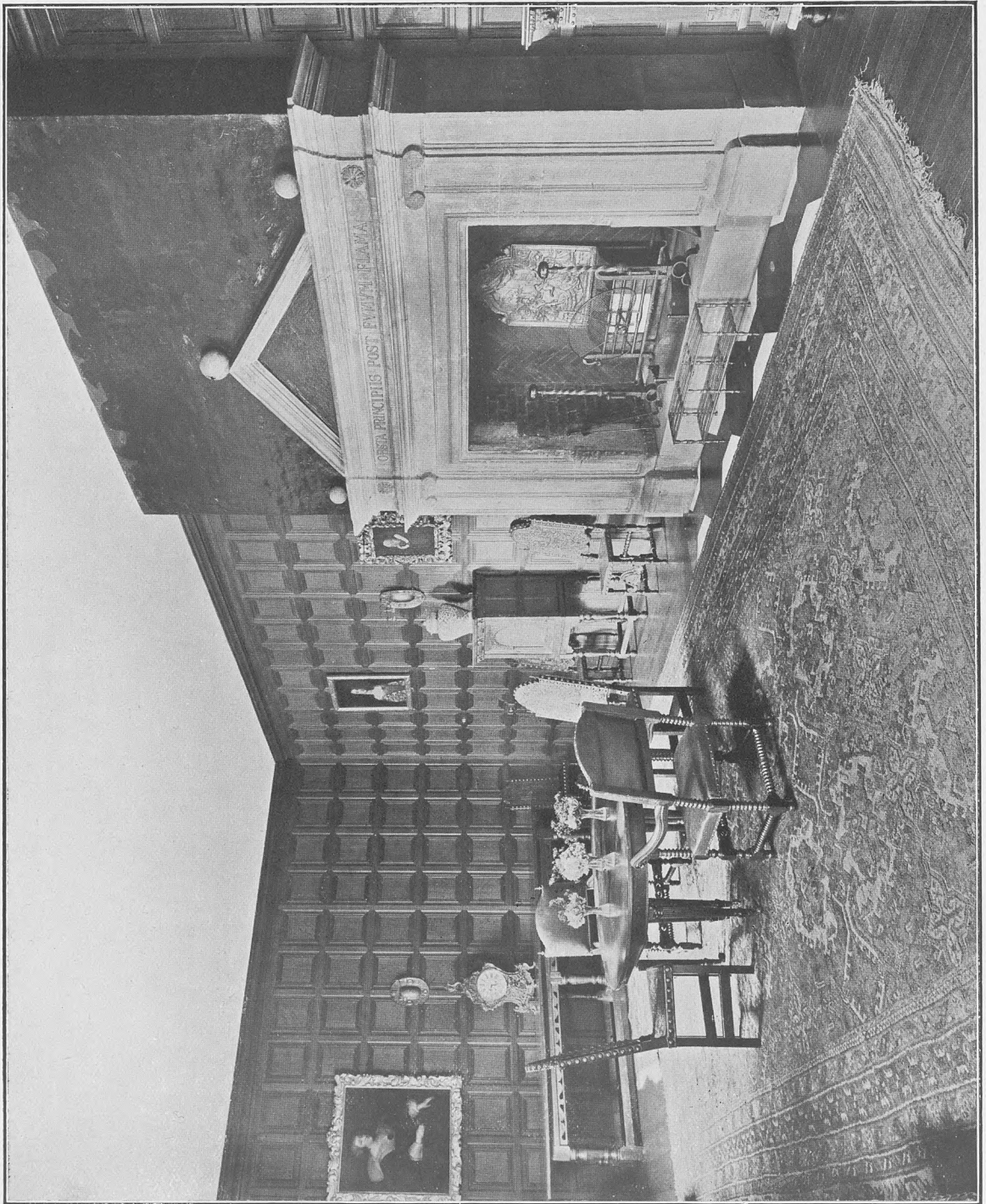


Photo: Arch. Review.

The walls are oak-panelled. The old fire-
place is of stone, with a fresco painting above.

HENGRAVE HALL, SUFFOLK.
THE DINING-ROOM.



Photo: Arch. Review.

The chapel fittings are of oak, and the walls hung with tapestry. The floor is of black and white marble. The nuns' gallery is seen above.

HENGRAVE HALL, SUFFOLK.
THE CHAPEL.

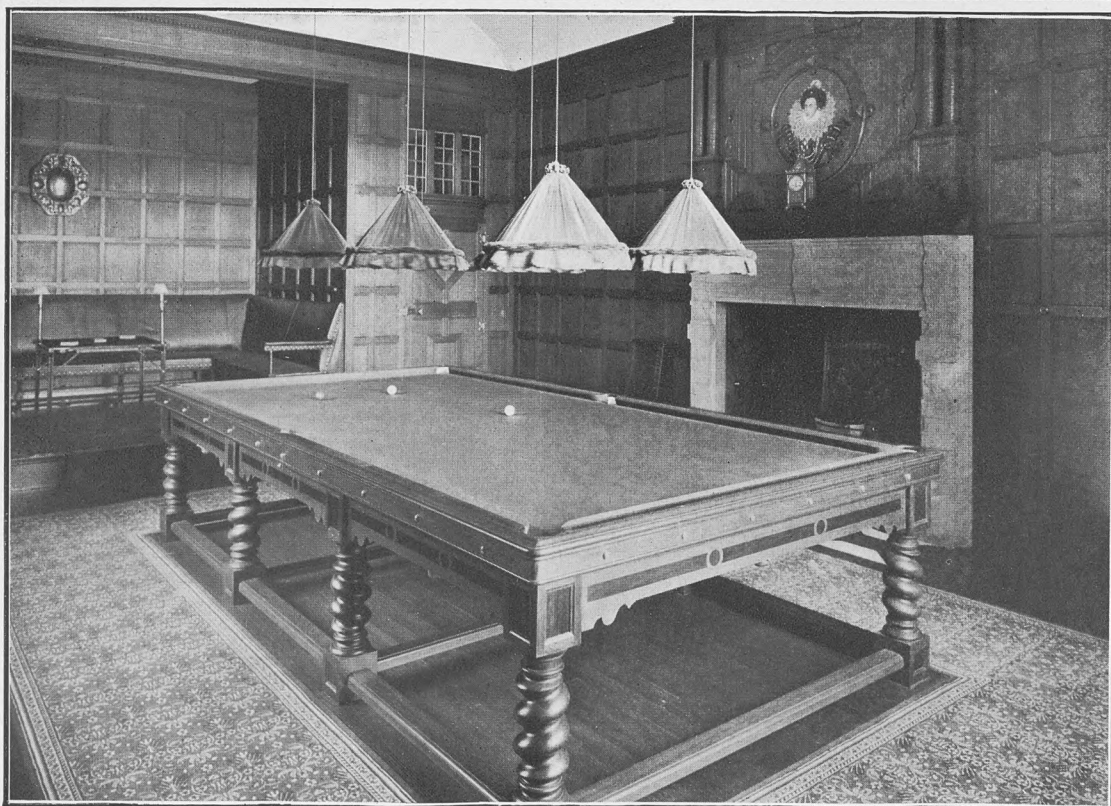


Photo: Arch. Review.

The library has oak bookcases, and an old stone fireplace with an old Dutch picture framed in oak above. The billiard-room is panelled in English oak; the fireplace is of stone, with a painting of Queen Elizabeth framed in the panelling above; the table is of walnut inlaid with ebony.

HENGRAVE HALL, SUFFOLK.
THE LIBRARY.
THE BILLIARD-ROOM. . . .



Photo: Arch. Review.

The long gallery has pine panelling painted green and gold, an enriched plaster ceiling, stone fireplaces with marble hearths, grates and dogs of bright steel, and silver candelabra.

HENGRAVE HALL, SUFFOLK.
THE LONG GALLERY. . . .

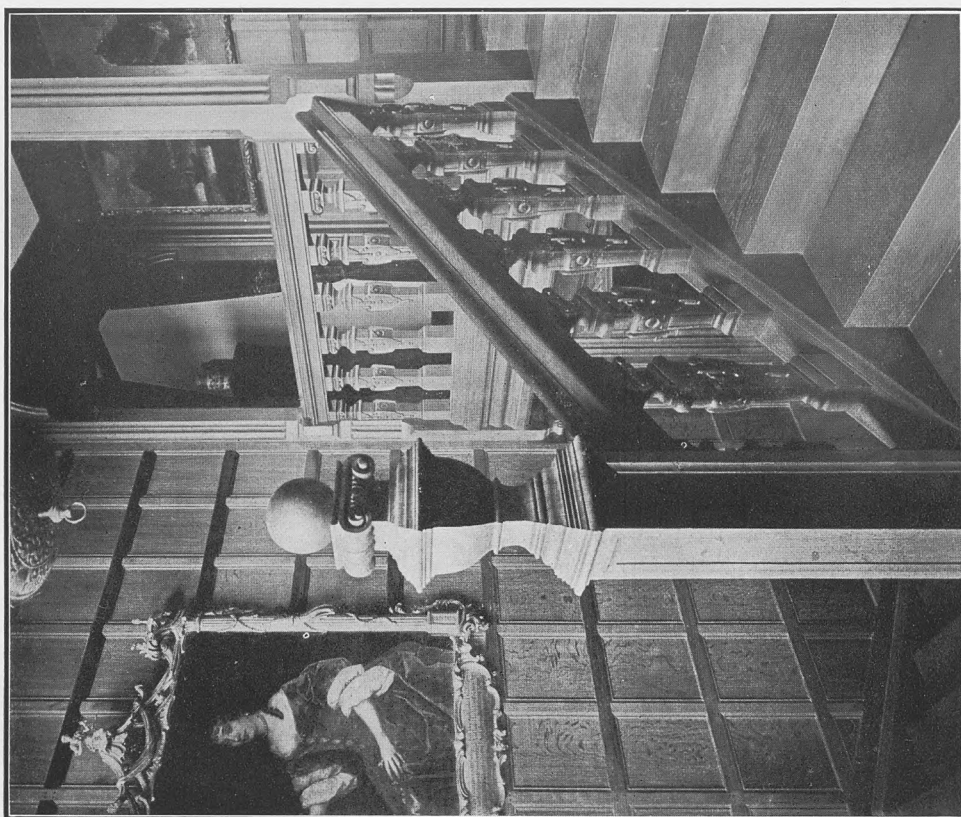


Photo: Arch. Review.

1. Old external archway and doors; new internal entrance doors of English oak, with enriched plaster openings above. 2. Panelling, etc., of English oak; the stairs are solid.

HENGRAVE HALL, SUFFOLK.
THE VESTIBULE.
THE PRINCIPAL STAIRCASE.



Photo: Arch. Review.

The hall has English oak panelling, gallery, and roof; the fireplace is of stone, and there is a marble surround to floor.

HENGRAVE HALL, SUFFOLK.
THE HALL



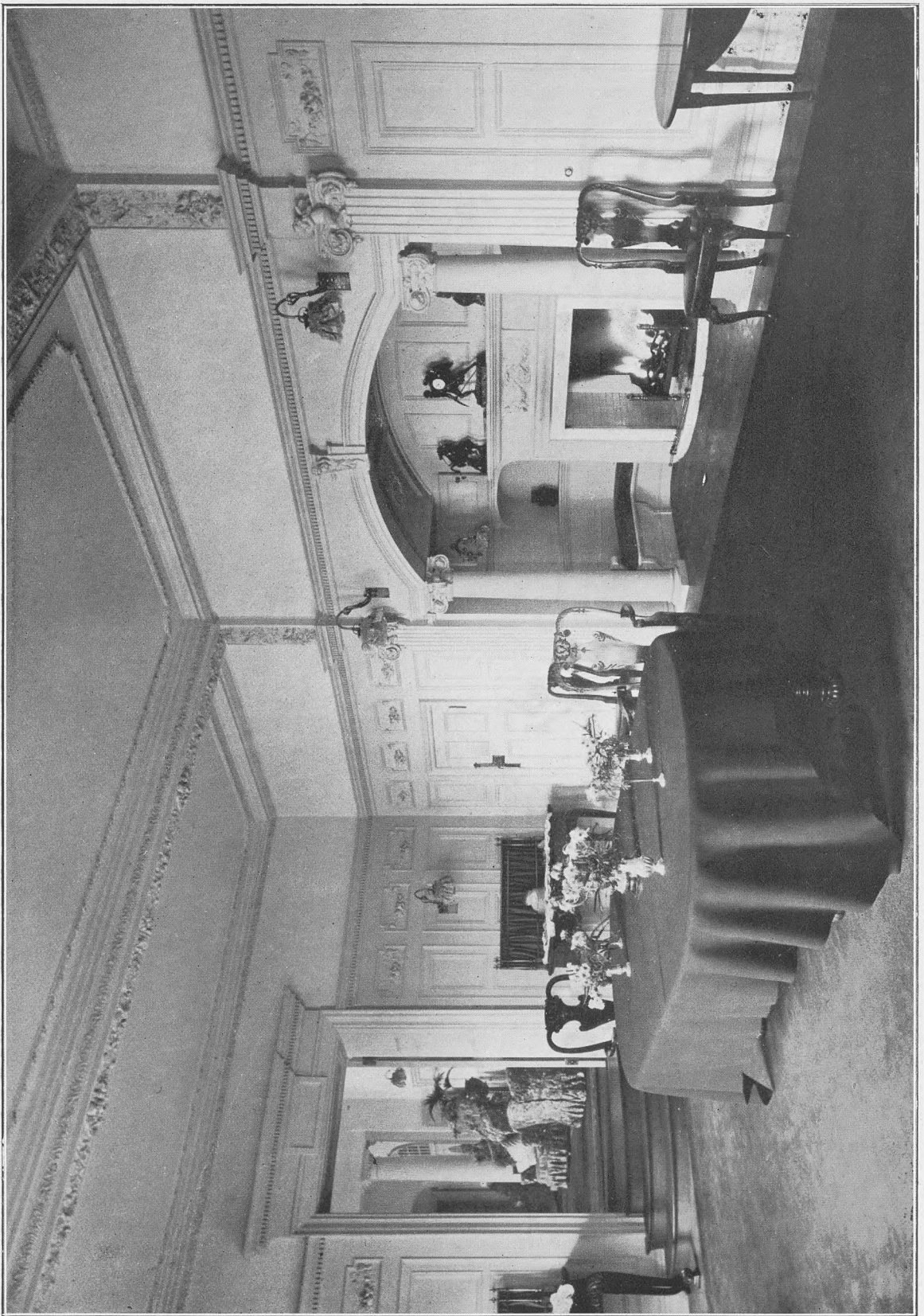
The drawing-room floor is covered with oak parquet, and the dining-room has oak blocks by Holter Brothers. The gas brackets and all door furniture are in oxidised silver by the Bromsgrove Guild. James Carmichael was the builder, and Davis and Bennett supplied the sanitary fittings.

GOSDEN HOUSE, BRAMLEY, . . .
SURREY. THE DRAWING-ROOM.



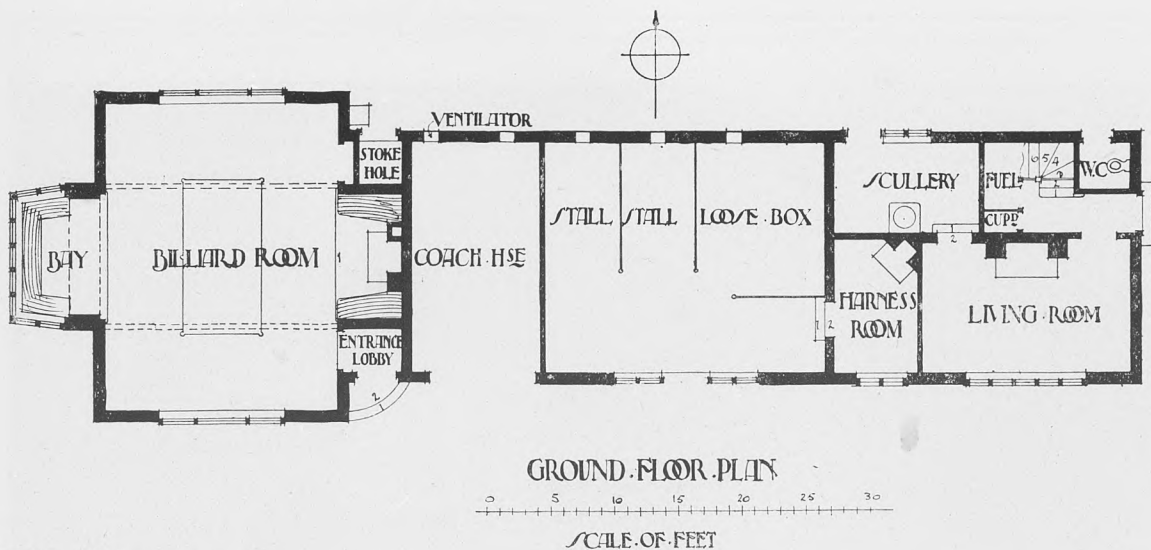
The whole of the panelling is in pine, the upper panels in the dining-room being of modelled plaster together with the ceiling, and these, with the capitals to the pilasters and keystone to the ingie, were executed by the Bromsgrove Guild.

GOSDEN HOUSE, BRAMLEY, .
SURREY. THE DINING-ROOM.



This house is about two and a half miles from Guildford. It was in a very dilapidated condition and had little of interest in it. The ground floor has been to a certain extent reconstructed and entirely redecorated. The old dining-room was merged into the hall, the staircase screened off, and a new dining-room added.

GOSDEN HOUSE, BRAMLEY, .
SURREY. THE DINING-ROOM.



STABLES, ETC.
WESTHILL, ALDEBURGH.

STABLES, &C., WESTHILL, ALDEBURGH.—This building was erected to supply temporarily the needs of a house just across the road, and with a view to subsequently building a house to be

connected with the billiard-room by a covered way or glazed corridor. It stands on a low hill, with a beautiful western view up the River Alde.

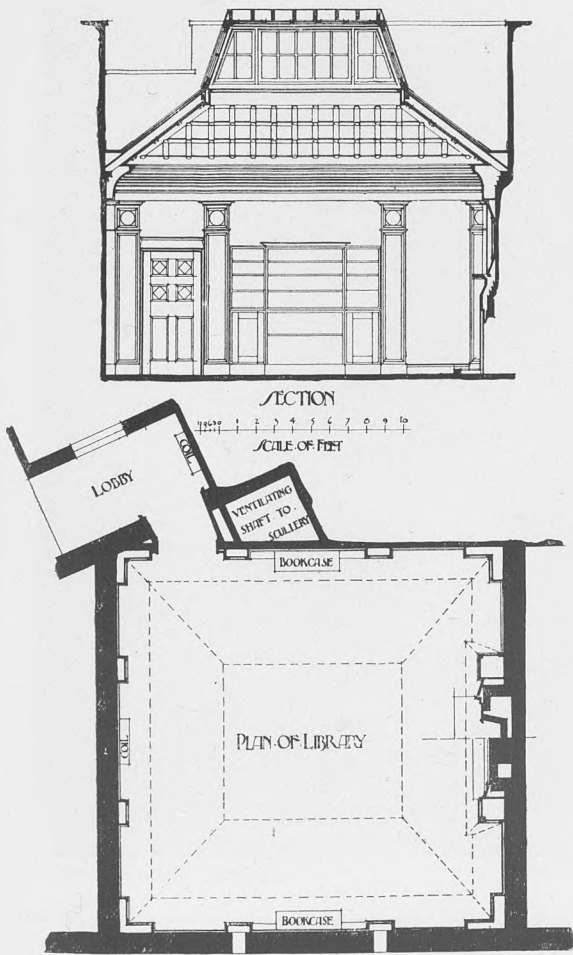
The walls are covered with rough-cast, finished with fine beach shingle, thrown on and partially worked in with a float. The gables are weather-boarded, with adzed oak boarding. The roofs are tiled with hand-made tiles from Chelmsford.

The billiard-room has a segmental barrel ceiling, with principals composed of three 9 in. by 1½ in. boards bolted together, and horizontal rafters. The plaster reliefs shown in the interior view are duplicates of those in the lobby of the Orient Line's office in Cockspur Street (now the office of the Hamburg-Amerika line).

The builder was W. Ingram Smith, of Wood-bridge.

NEW LIBRARY, SUSSEX GARDENS, W.—To form this library, the old stables and coach-house, with coachman's cottage over, were gutted, nothing being left but the four walls. An approach was formed from the house, and the lantern was carried on steel joists resting on the front and back walls. The woodwork is kauri pine, stained to a golden brown and wax-polished. The pilaster treatment was suggested by the necessity for Tobin tubes, as the room was to be lighted entirely from the top. The cove was formed by narrow boards nailed on the brackets, with small beads to cover the joints.

The carving was by Michael Murphy; and the contractors were Vare Bros.



NEW LIBRARY . . .
SUSSEX GARDENS,
LONDON, W. . . .

H. M. FLETCHER, *Architect*, LONDON.

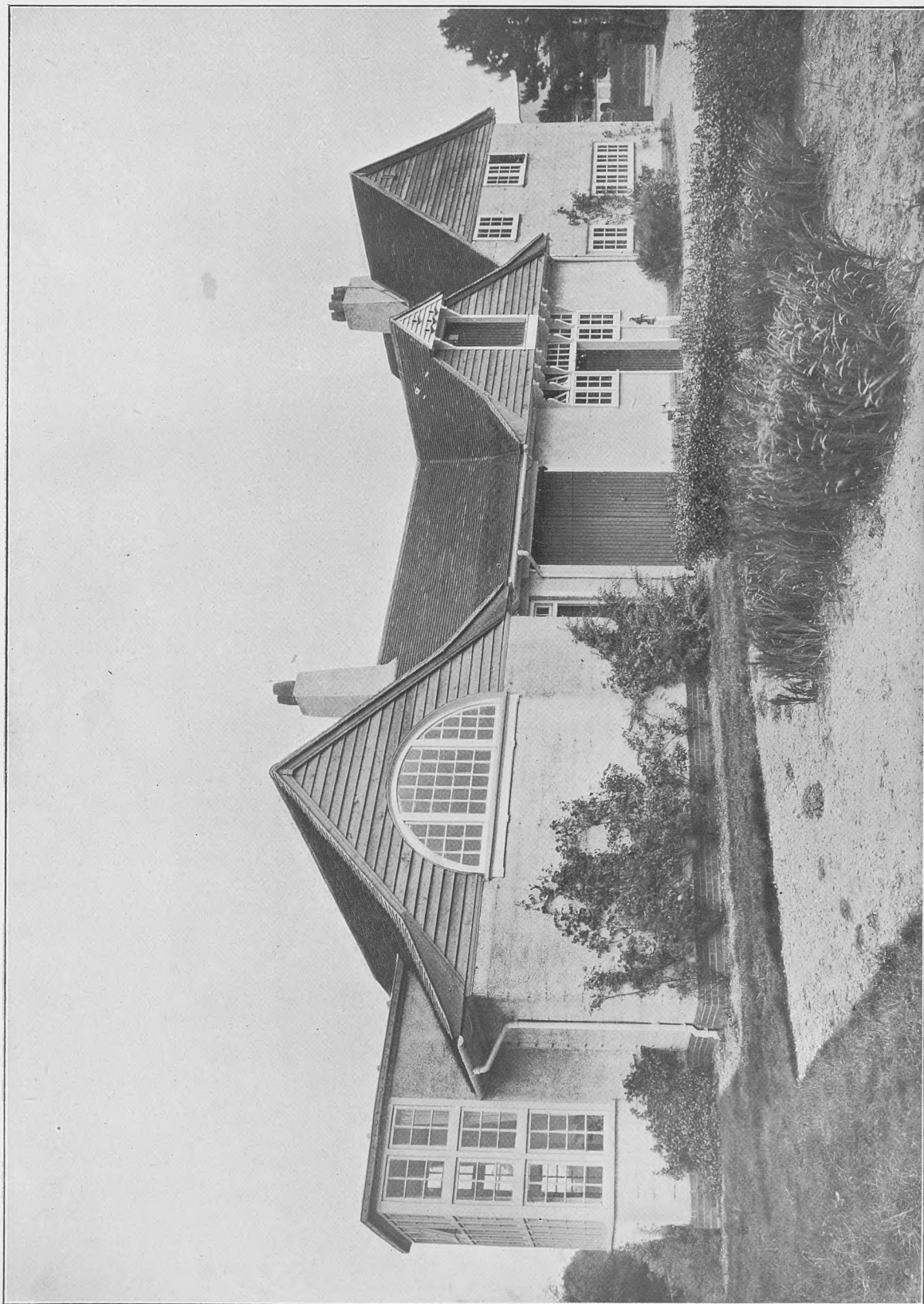


Photo: Campbell Gray.

This building was erected to supply temporarily the needs of a house immediately across the road, and with a view to subsequently building a house to be connected with the billiard-room by a covered way or glazed corridor.

STABLES, ETC.
WESTHILL, ALDEBURGH.

H. M. FLETCHER, *Architect*, LONDON.



Photo: Arch. Review.

The woodwork is of kauri pine, stained to a golden brown colour and wax-polished. The pilaster treatment was suggested by the necessity for Tobin tubes for ventilation, the lighting being entirely from the top.

NEW LIBRARY, SUSSEX
GARDENS, LONDON, W.

H. M. FLETCHER, *Architect*, LONDON.

ALTERATIONS AND ADDITIONS, ALDE HOUSE, ALDEBURGH.—This was a house built of white Suffolk bricks in the middle of the last century, and has recently been extensively altered and remodelled. The old servants' wing, whose extent is shown by the dotted line running through the present offices, was pulled down and rebuilt, as it was cramped and inconvenient. The old dining-room, which looked north and was badly lighted, was turned into a hall and thrown into the staircase hall by a wide semi-circular arch. A dark passage was abolished in the middle of the house, and the old study converted into a dining-room, and extended by the annexation of one bay of the conservatory. Bed-rooms were added over the conservatory, which has thus become a sitting-room or winter garden, paved with brick and filled with palms and other large plants. Bays were added to the drawing-room, dining-room, and winter garden, and a porch was built to protect the hall from northerly gales.

Additional outbuildings were constructed, and the stables considerably repaired and refitted. The southern wall of the kitchen-garden was pulled down to let in sunlight, and a low dwarf wall substituted, with brick piers and an oak palisade. The sashes throughout were re-glazed as seen in the photographs. When all the altera-

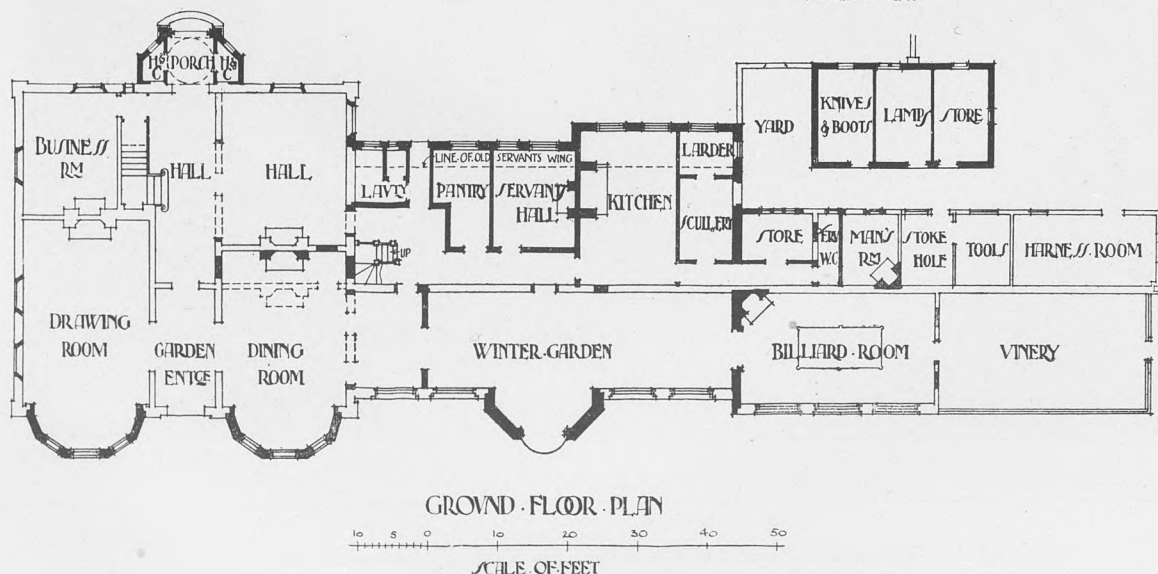
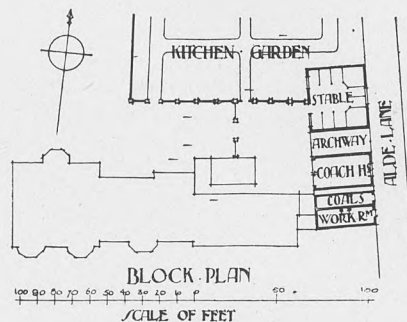
tions were done the house was such a motley of new and old brickwork that it seemed necessary to rough-cast the whole and whitewash the walls of the stables. The old roofs were covered with local black pantiles, and these were also used on the new work.

The masonry of the porch is of Ketton stone, and the hall mantelpiece is of wainscot oak, with copper hood and wings to the grate.

The small block shows the house before alteration, from the same point of view as one of the plates.

The iron gate shown in one of the photographs is at the foot of a long straight grass path leading from the house to the road, bordered by small Scotch firs. The gate itself, dated 1830, is Spanish work from Seville; but the piers are new, and are of local red bricks and Ancaster stone.

The builder was G. O. Knowles, of Aldeburgh.



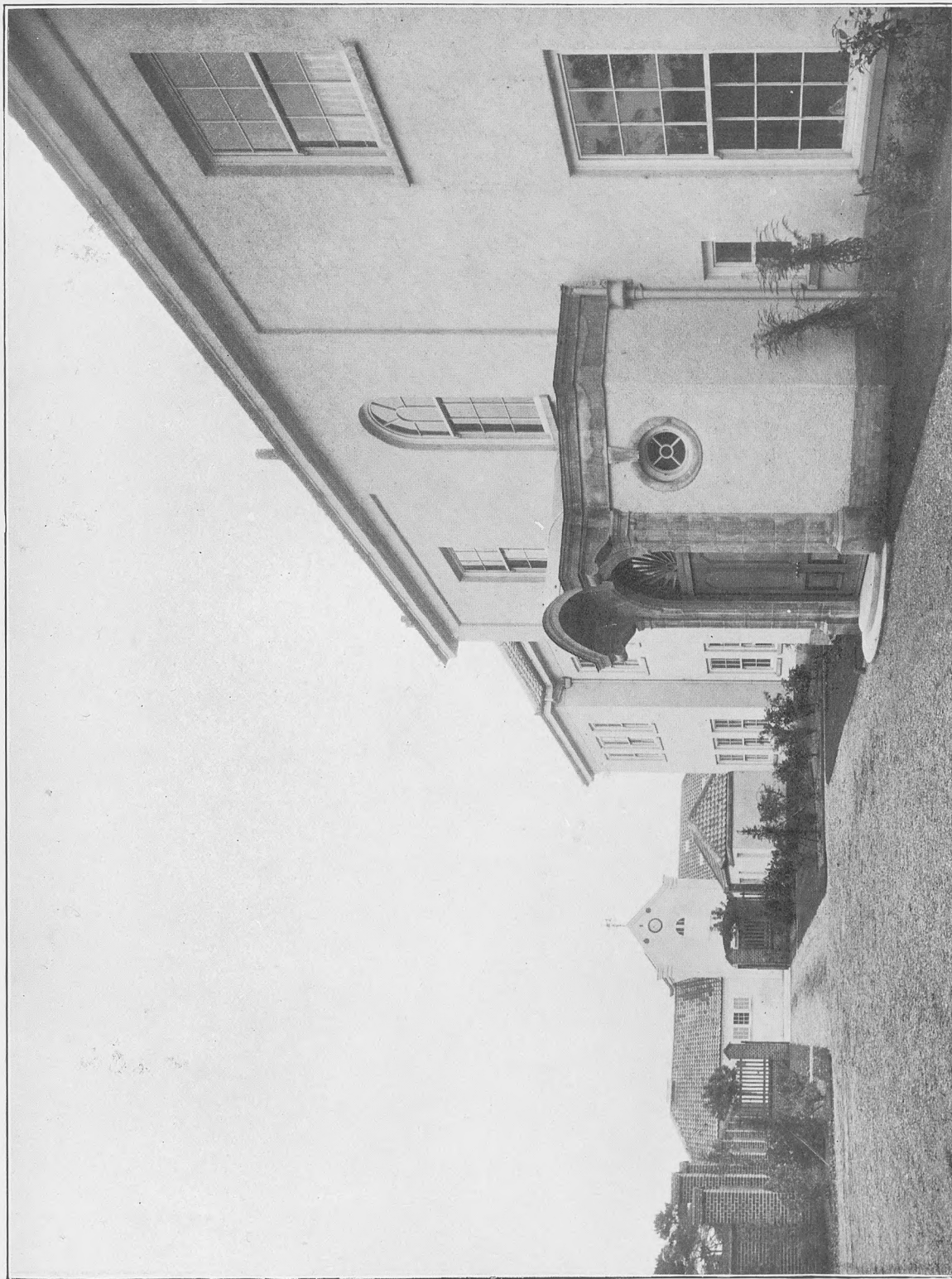


Photo: Campbell Gray.

The porch, of Ketton stone, was built to protect the hall from northerly gales. The part of the house to which the porch has been added is old; the rest of the house beyond it is new work.

ALTERATIONS AND ADDITIONS,
ALDE HOUSE, ALDEBURGH. . . .
THE ENTRANCE FRONT. . . .

H. M. FLETCHER, *Architect*, LONDON.

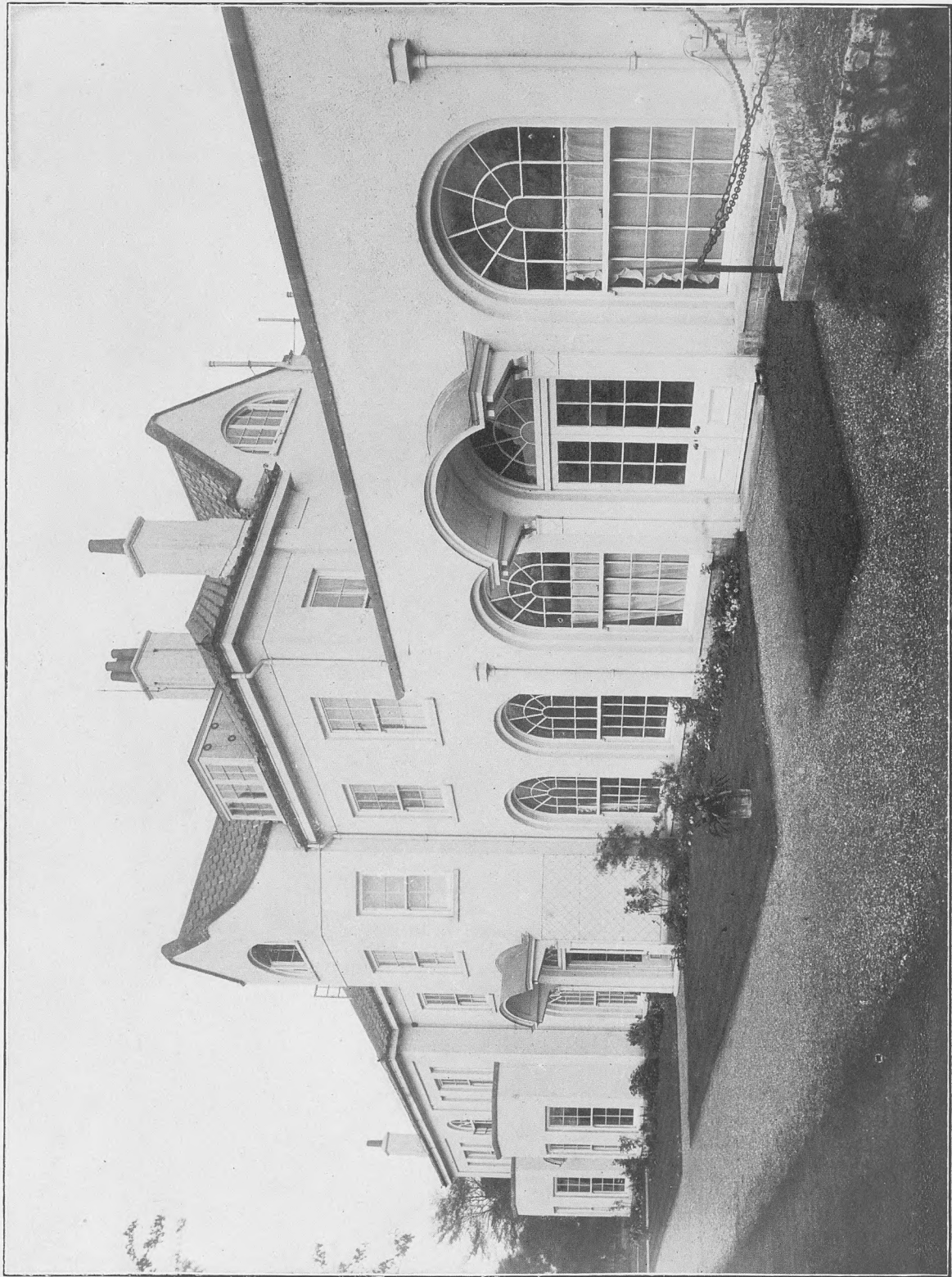


Photo. Campoetti & Gray.

The garden or south front shows the new bays to the drawing-room and dining room, the entrance to the winter garden, the billiard-room, and the vinery, on the right. When completed the house was such a patchwork of old and new brickwork that it was decided to rough-cast the whole.

ALTERATIONS AND ADDITIONS,
ALDE HOUSE, ALDEBURGH. . . .
THE GARDEN FRONT.

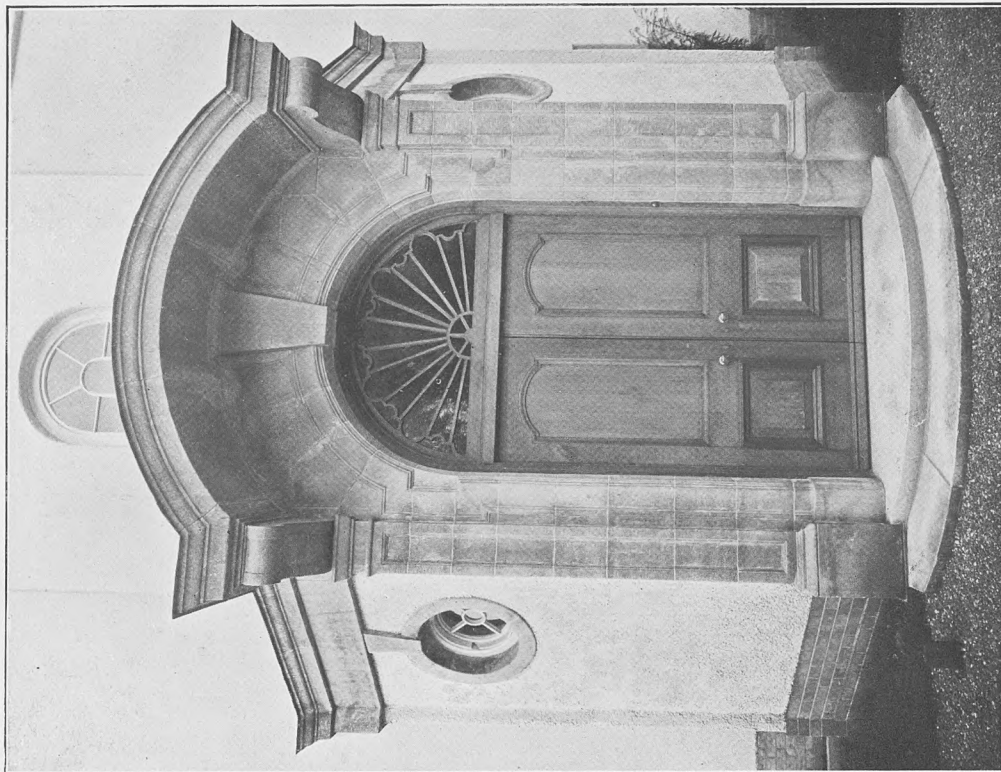


Photo: Campbell Gray.

The new hall chimneypiece is of wainscot oak, with copper hood and wings to the grate. This hall was contrived out of the old dining-room, which looked north and was badly lighted. A wide semi-circular arch forms the communication between the new hall and the staircase hall.

ALTERATIONS AND ADDITIONS,
ALDE HOUSE, ALDEBURGH. . .
THE HALL CHIMNEYPEACE. . .

H. M. FLETCHER, *Architect*, LONDON.



Photos : Campbell Gray.

ALTERATIONS AND ADDITIONS,
ALDE HOUSE, ALDEBURGH. . .
OLD SPANISH GATE TO GARDEN,
AND ENTRANCE PORCH. . . .

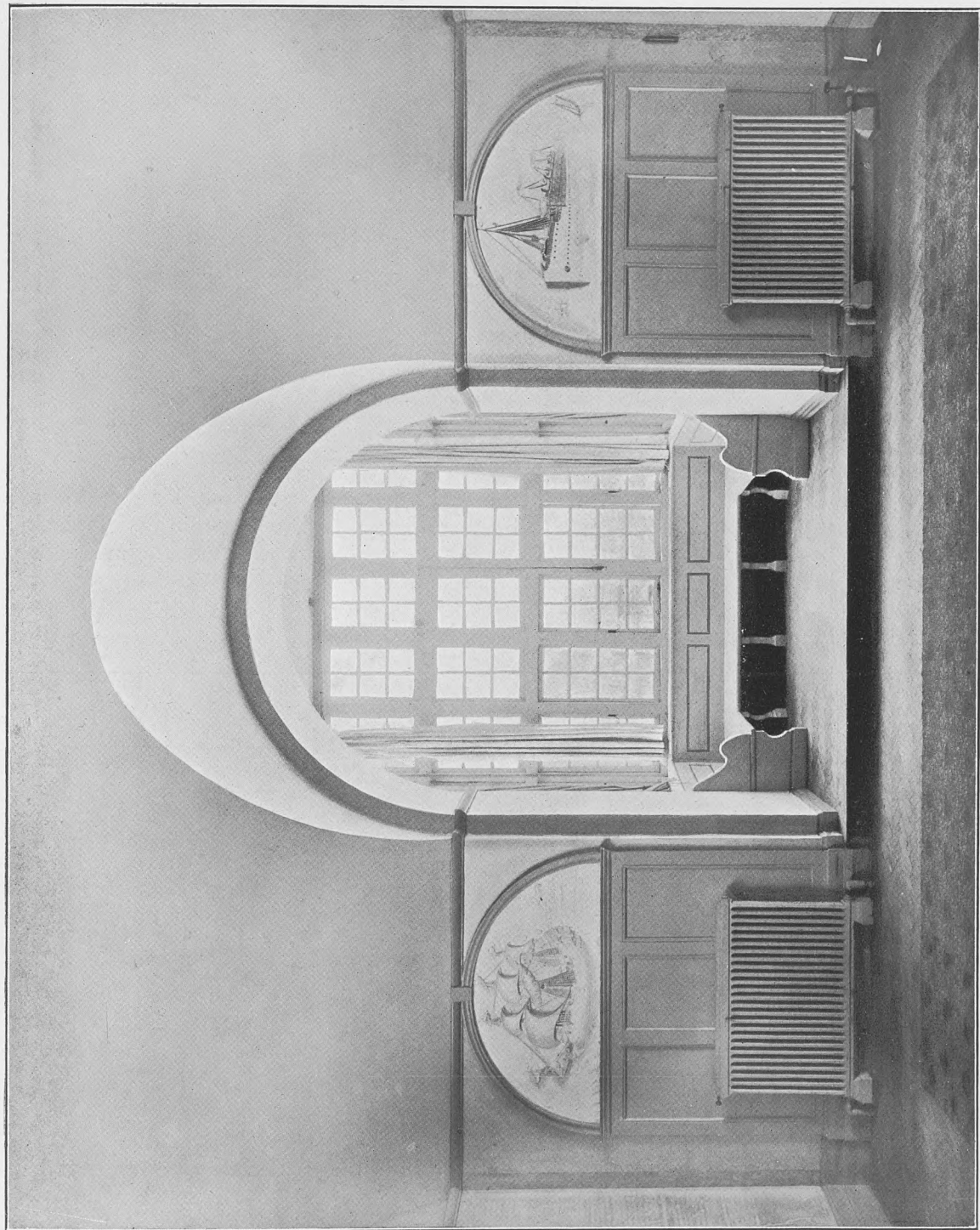


Photo: Campbell Gray.

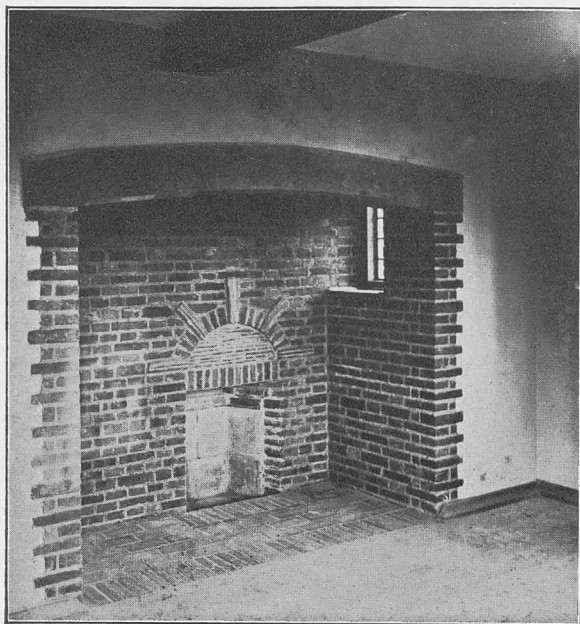
The billiard-room has a segmental board ceiling, with principals composed of three 9 in. by 1½ in. boards bolted together, and horizontal rafters. The plaster reliefs shown are duplicates of those in the lobby of the Hamburg-Amerika Line offices in Cockspur Street, London.

WESTHILL, ALDEBURGH. . . .
INTERIOR OF BILLIARD-ROOM.

FORSYTH and MAULE, *Architects*, LONDON.

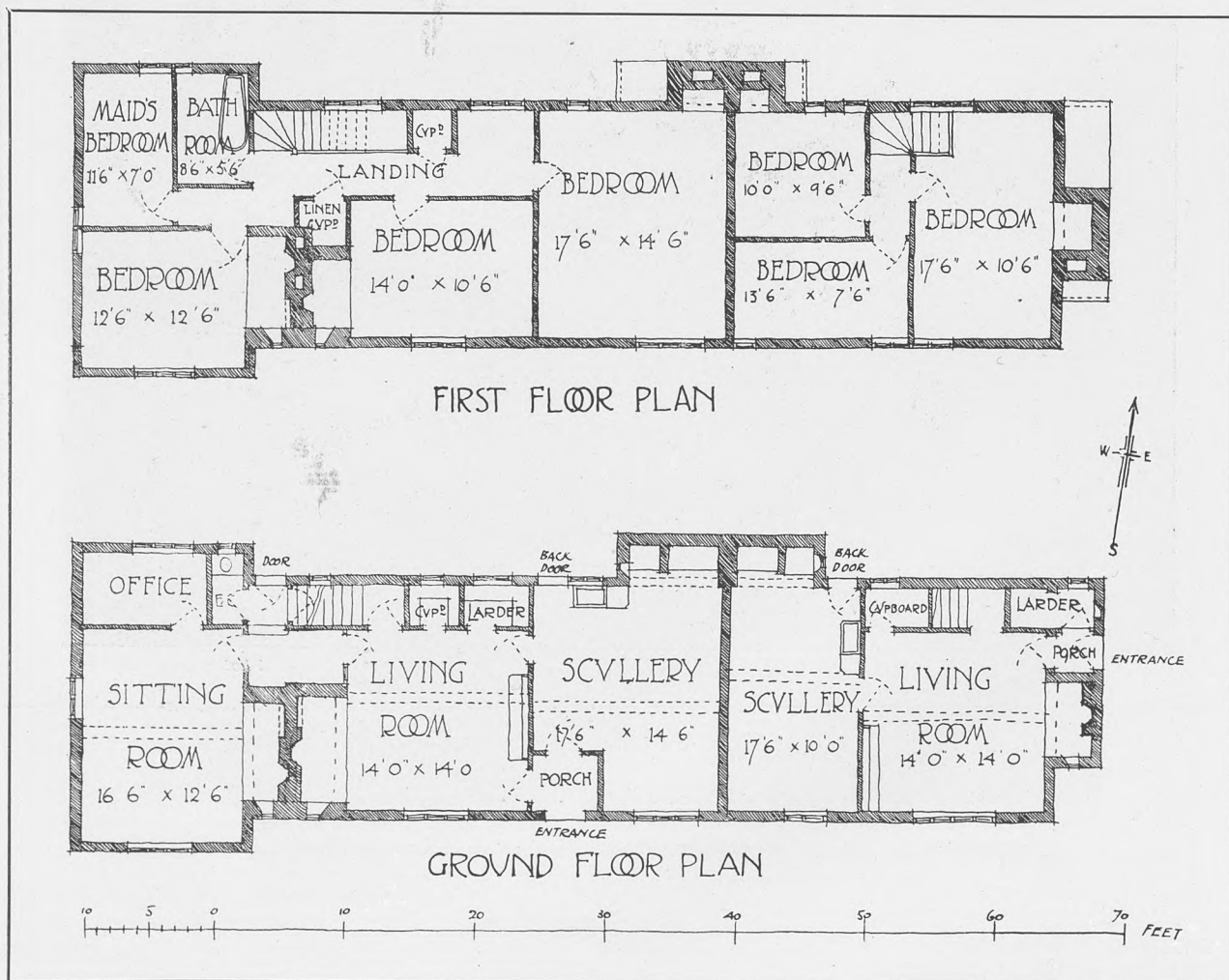
NEW FARMHOUSE AT ASTONBURY, KNEBWORTH, HERTS.—This farmhouse is situated at some distance from the public road, and is designed to accommodate two families, the farmer occupying the larger (western) and a farm labourer the smaller part. The external walls are 9 in. thick, and are covered with plaster finished with a rough surface, and not in any way artificially coloured. The chimneys and plinth are built in thin local red facing bricks with a flush mortar joint. The bricks vary greatly in colour, and are warm in tone. The roofs and the offsets of the chimneys are covered with old weathered tiles. An interesting feature externally is the teak gutters and down pipes. The gutters are V-shaped, and supported on brackets secured to the walls and rafter-feet. The window-frames throughout are in oak, and have leaded casements. The gables have oak verge rafters, supported clear of the plaster-face on plates and purlins carried through the walls. Internally the large open brick-fireplaces have oak beams over, and are paved with red bricks.

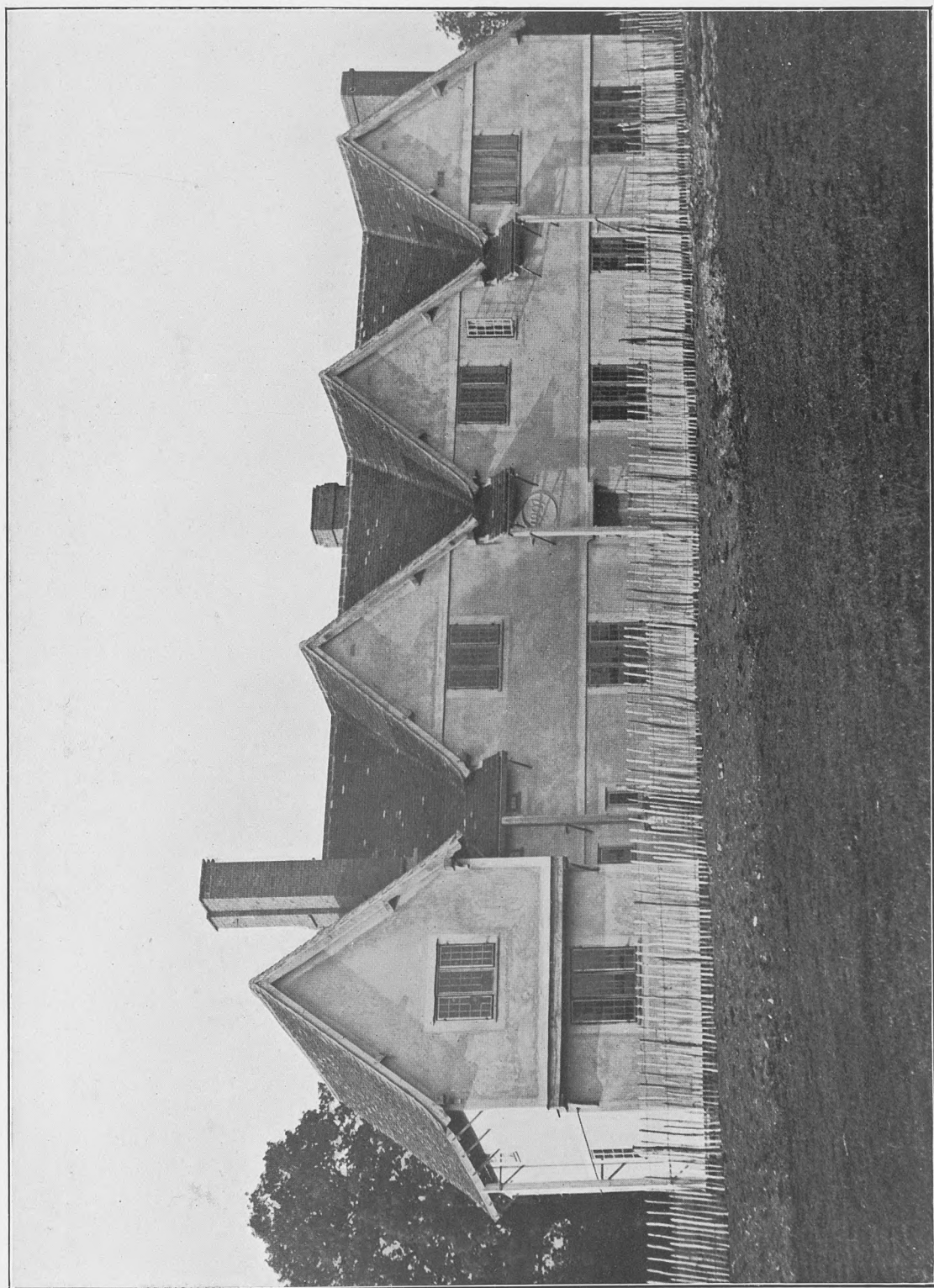
Simplicity is the keynote of the design, and local tradition has been as far as possible adapted to modern requirements. It should be said that



A Chimneypiece.

the elevations have been largely influenced by a well-known farmhouse in Hertfordshire, and by proximity to the fine old manor house of Astonbury.

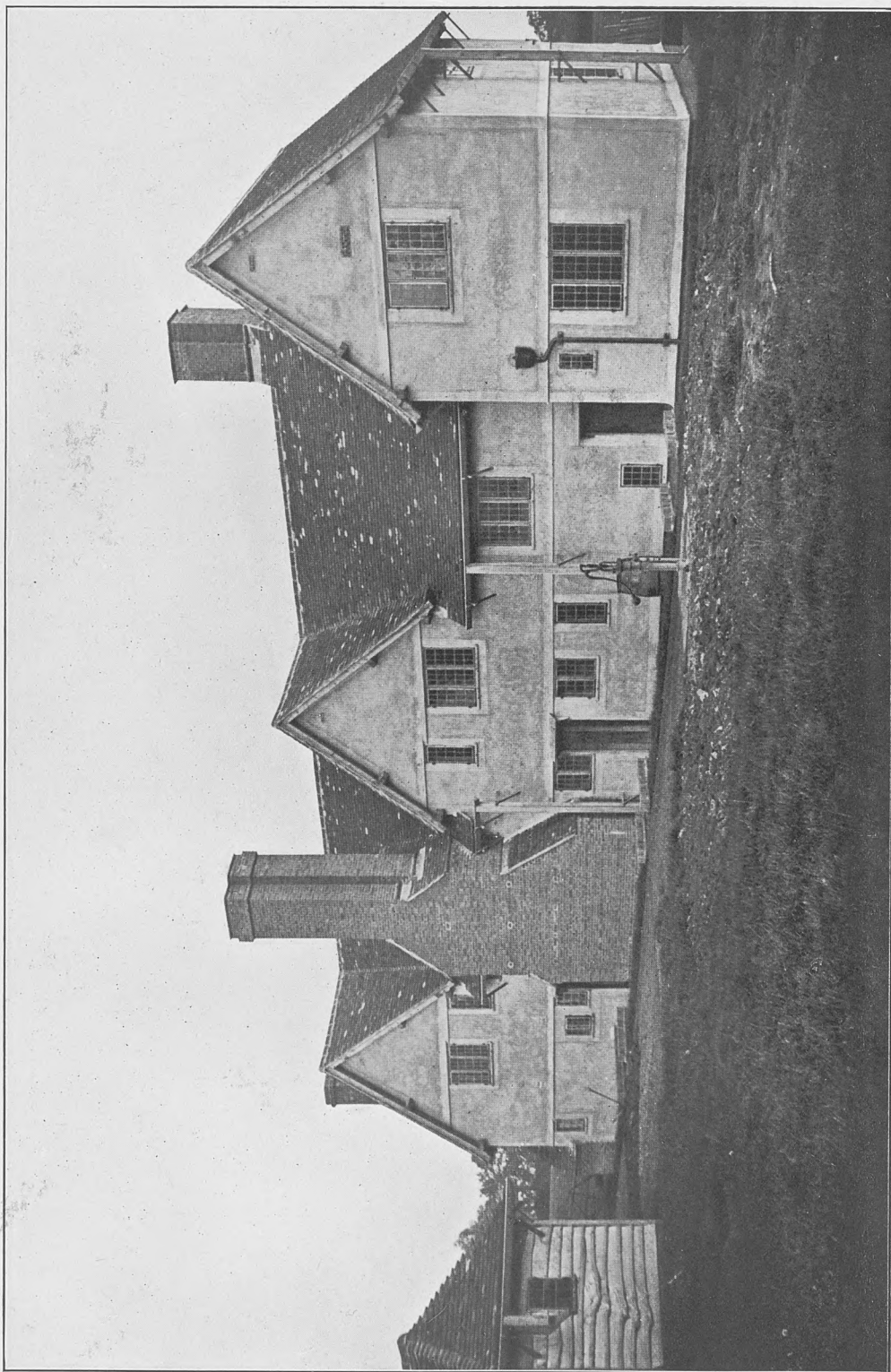




The walls are covered with plaster finished with a rough surface and not in any way coloured artificially. The roofs are covered with old weathered tiles.

NEW FARMHOUSE AT . . .
ASTONBURY, KNEBWORTH,
HERTS. ENTRANCE FRONT.

FORSYTH and MAULE, *Architects*, LONDON.



The chimneys and plinth are built in thin local red facing bricks with a flush mortar joint. The bricks vary in colour and are warm in tone.

NEW FARMHOUSE AT . . .
ASTONBURY, KNEBWORTH,
HERTS. BACK FRONT . . .

FARMHOUSES AND COTTAGES IN DORSET.—These farmhouses and cottages have been built during the past few years on a large agricultural estate in Dorset. Generally everything has been kept as simple and plain in character as possible, with little detail of a perishable nature. For instance, fireplaces throughout are built in red bricks and fireclay, with a tile or wood shelf over, and have proved economical in every way. Owing to exposed situations and the driving wind and rain of the South Coast, especial care has to be given to aspect; hollow walls (not shown on the small plans) are an absolute necessity, as well as many small matters of detail, such as dampcourses in chimneys, &c. A certain uniformity in appearance has been preserved in all the estate building, local hand-made bricks and tiles being used in all cases. The bricks generally vary considerably in tone and



Photo: Arch. Review.

Fireplace: Doddings Farm.

texture, and advantage has been taken of this to secure some character to the brickwork by the use of dark headers at the quoins of openings and in the gables. Care has been taken to vary the colours with a certain amount of uniformity. In planning, the aim has been to minimise household labour wherever possible, and to provide shelter immediately outside the kitchen offices. The cost of the buildings varied somewhat with distance from rail, in some cases over ten miles, but the average may be said to vary from $5\frac{1}{2}d.$ to $6\frac{1}{2}d.$ per foot cube.

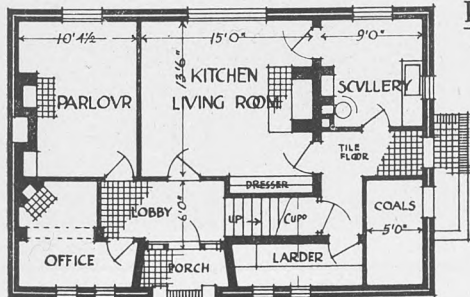


Photo: Arch. Review.

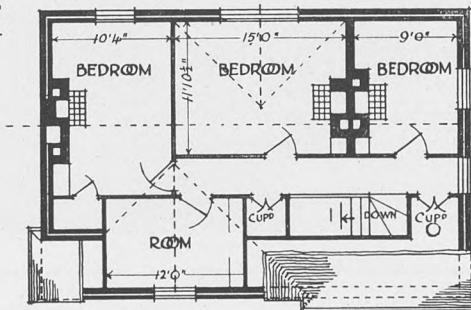
Fireplace: Doddings Farm.

NEW LODGE, BEECHLAW, PUTTENHAM, SURREY.—This lodge has recently been built on the Hog's Back, just above the village of Puttenham, and the mansion is now in course of erection. The materials used are Bargate hammer-dressed stone, hand-made roofing tiles, oak frames, casements and leaded lights, while internally the doors and joinery generally are in picked deal, treated with carbolineum. The chimney has been built in unpicked thin bricks, and the fireplaces are of the same material. The builder was W. T. Jackson, of Crompton.

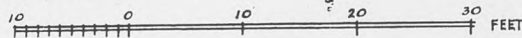
PHILLIOLS FARM
HOVSE : : BERE
REGIS : DORSET

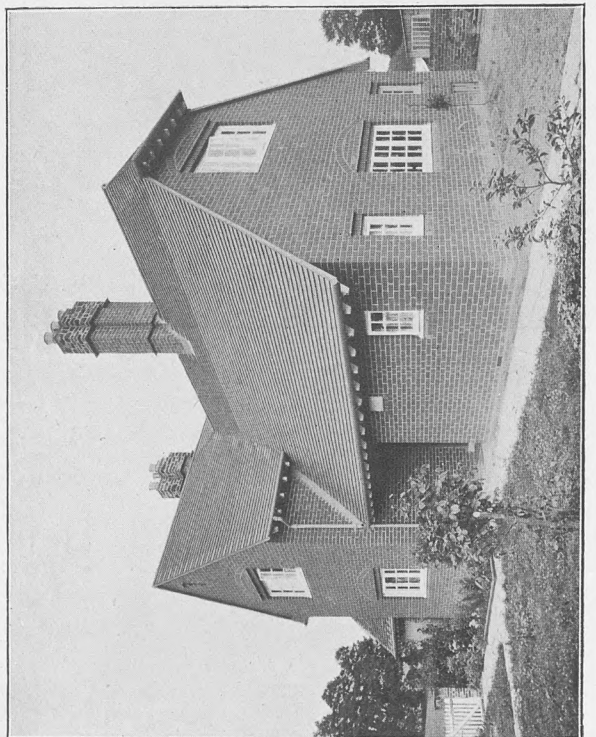
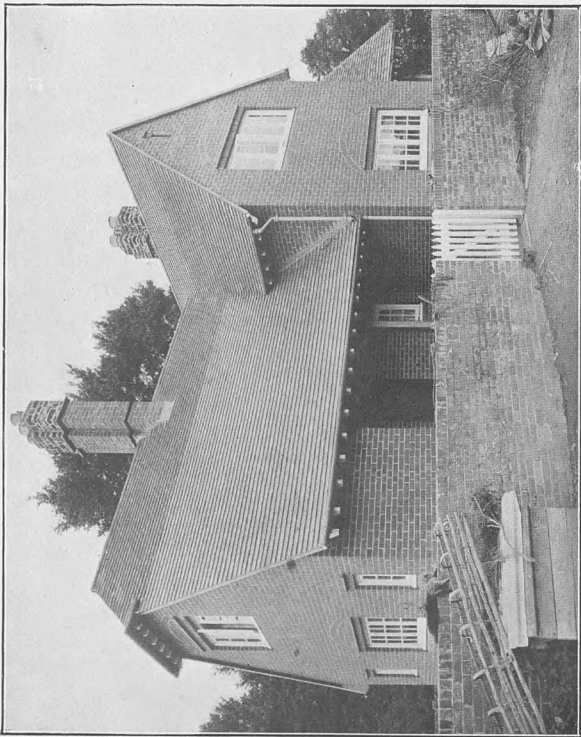
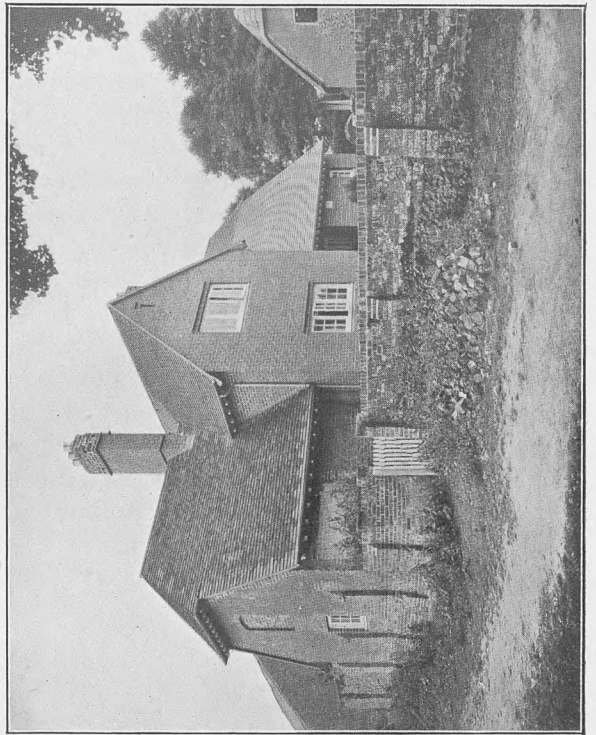
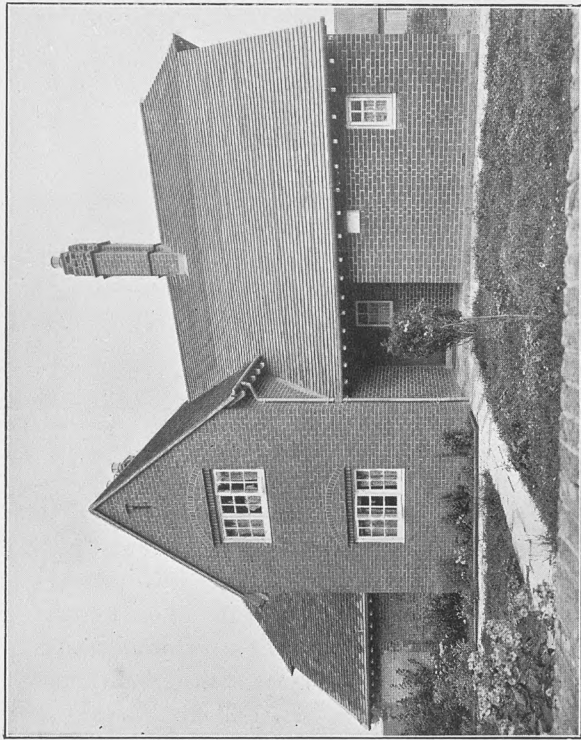


GROVND FLOOR



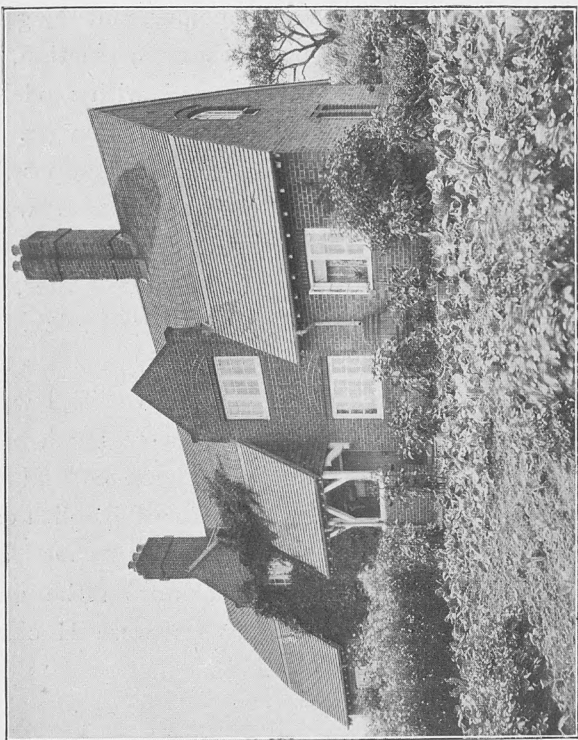
FIRST FLOOR



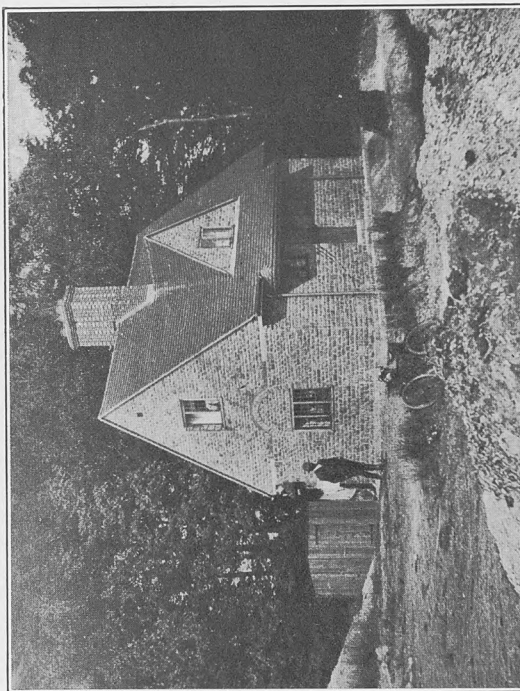


Photos: Arch. Review.

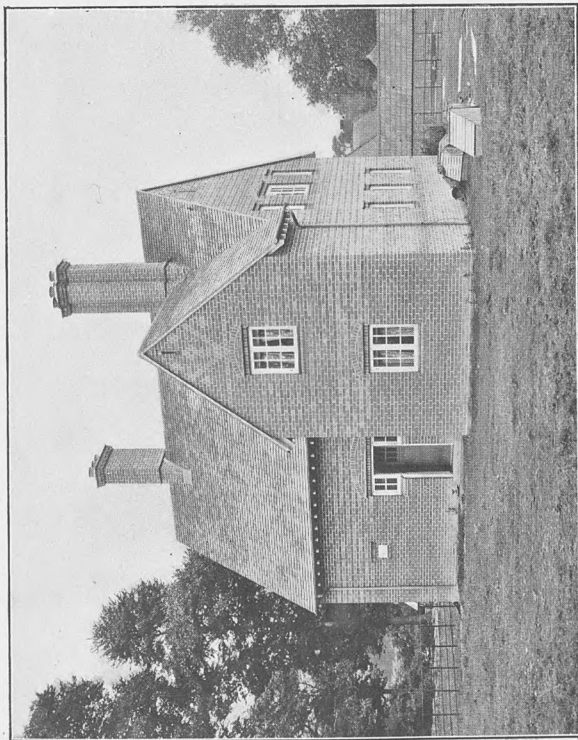
ERNLE FARM, . . .
MORETON, DORSET.



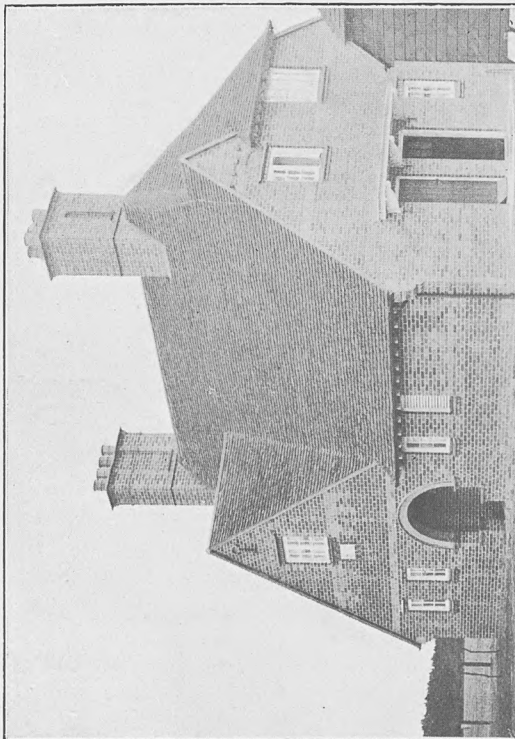
Cottages, Doddings, Bere Regis.



The Lodge, Beechlaw, Puttenham, Guildford.



Farmhouse, near Wareham.



Phillips Farm, Bere Regis.

T. FRANK GREEN, *Architect*, LONDON.

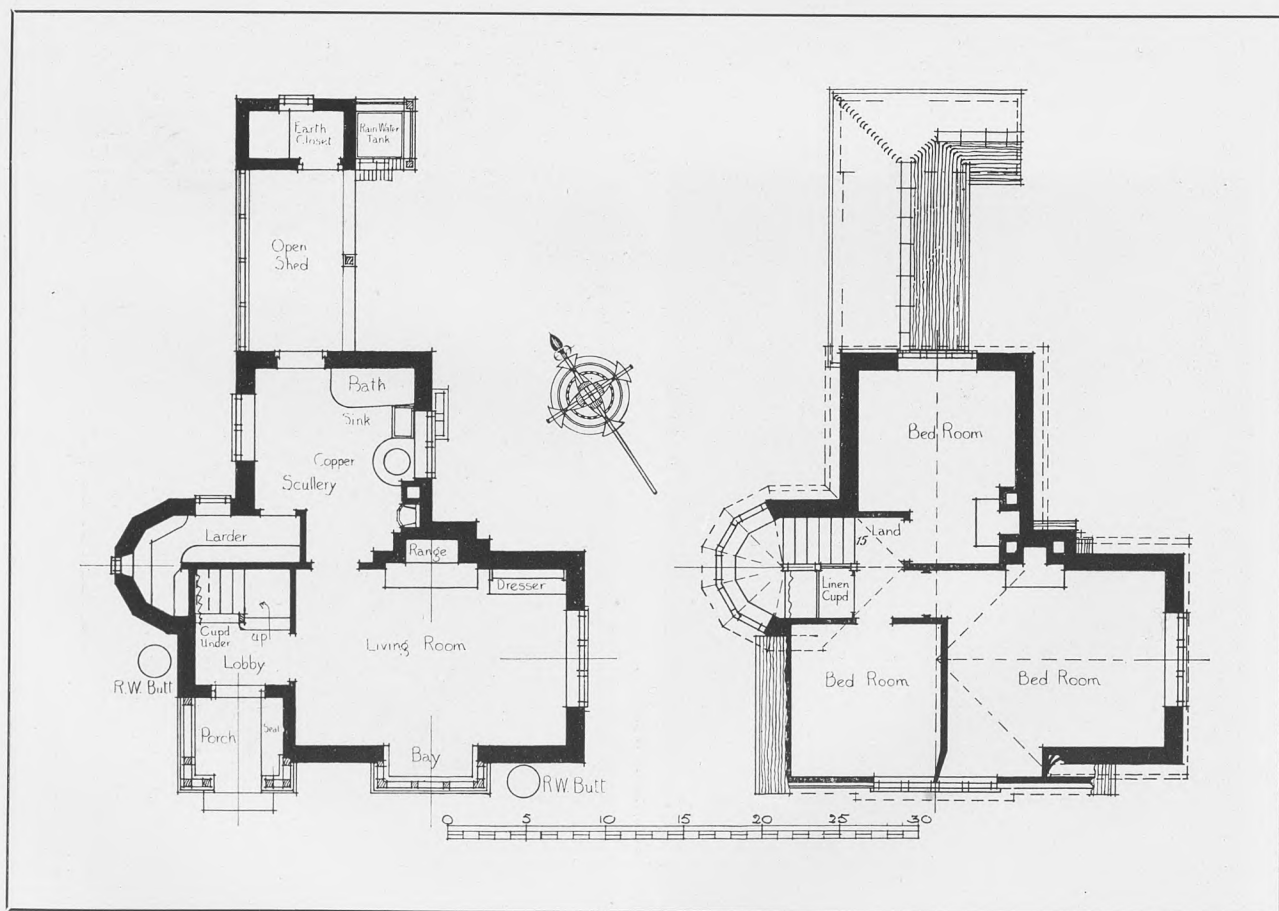
ENTRANCE LODGE, HOWE COMBE, WATLINGTON, OXON.—This cottage forms the entrance lodge to a house recently erected by the same architect, and is temporarily used as a head-gardener's house, pending the erection of a cottage for his occupation. The site, which lies at the base of the Chiltern Hills, has a clay subsoil of a flinty nature overlying deep beds of chalk. The main front of the building faces south-west, and all rooms have sun during some part of the day. The accommodation consists of one large living-room, with scullery of ample size on ground floor, the omission of the usual parlour allowing of increased space in these more necessary rooms, and three bedrooms are arranged on the upper floor.

The external walls are faced with flint bonded with red bricks, and the roofs are of hand-made tiles of a colour closely approximating to that of old tiles.

The external woodwork is of deal treated with carbolineum, dark brown in colour, and the gable over bays and porch is of timber construction, the upper part being plastered smooth with modelled panel containing the monogram of the owner.

Internally the treatment is the simplest possible with quite plain woodwork and distempered walls. The floors of living-rooms are laid with wood blocks, and the offices with unglazed tiles, all the external steps and pavings being of brick.

The rainwater is collected partly in butts and partly in a tank, shown on plan, the foul water from sinks, &c., being taken to a cesspool, while the use of a Moule's earth-closet makes drainage easier. The entrance gates are of English oak, hung to piers of brick and flint, with ramped and curved walls setting them back from the main road. The general contractors were Hacksley Brothers, of Wellingborough.



ENTRANCE LODGE, HOWE COMBE,
WATLINGTON, OXON

T. FRANK GREEN, *Architect*, LONDON.

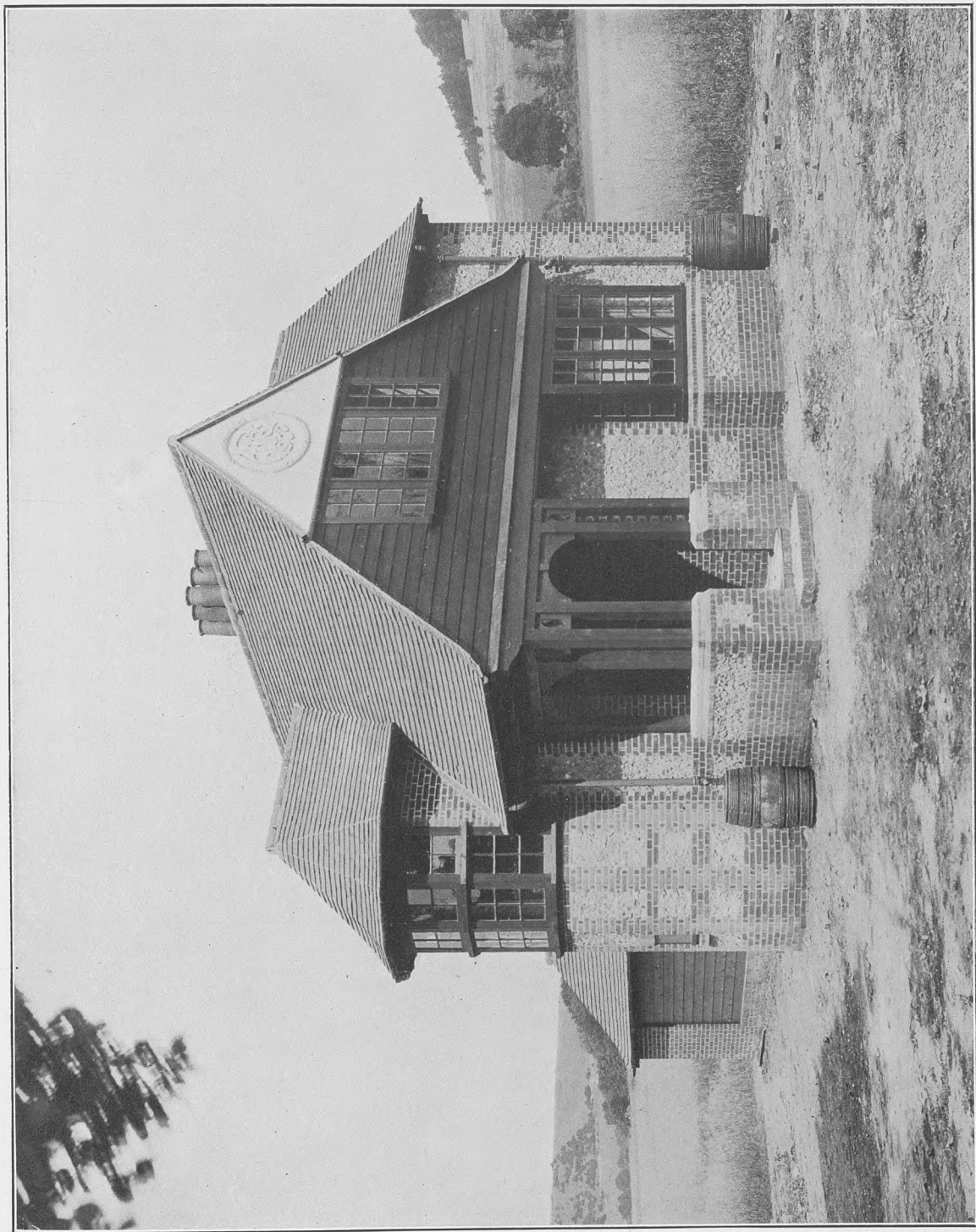


Photo: Cyril Ellis.

This cottage forms the entrance lodge to a house recently erected by the same architect. The external walls are faced with flint bonded with red bricks, and the roofs are of hand-made tiles of a colour closely approximating to that of old tiles.

ENTRANCE LODGE, HOWE COMBE,
WATLINGTON, OXON.

J. M. W. HALLEY, *Architect*, LONDON.

THE WHITE COTTAGE, CHINGFORD, was built for Mr. E. R. Malloch, close to the forest, over which its upper rooms, to the north-east, command a fine view.

It is built of stock bricks rough-cast, and roofed with sand-faced hand-made tiles, and its design was kept purposely extremely simple as a protest against the surrounding styles of architecture. One room of fair dimensions was required, and the drawing-room was arranged to stretch across

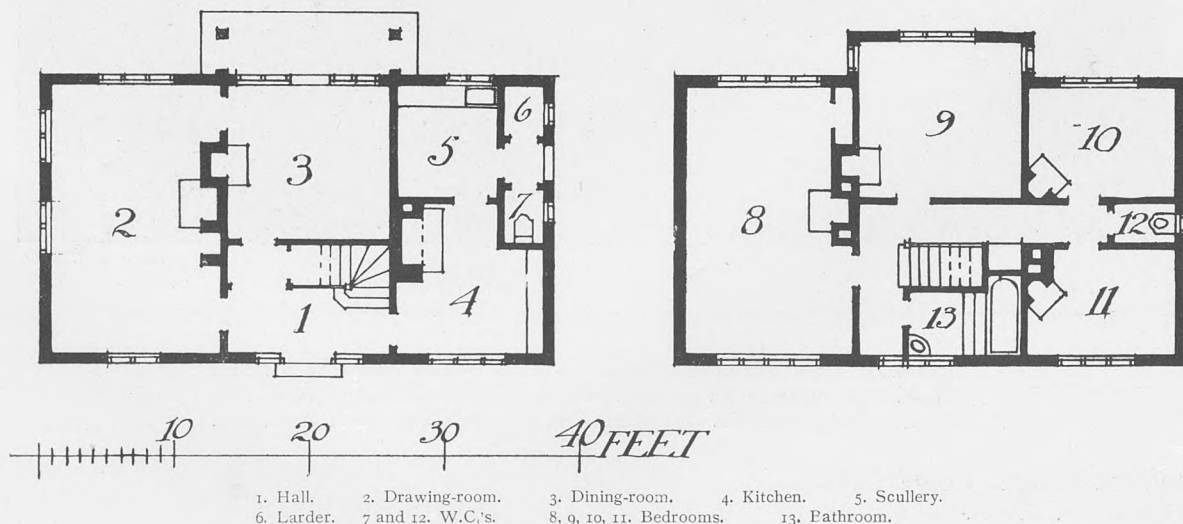
the building with a large window overlooking the garden. This room is 20 ft. by 12 ft. 6 in., and is lighted on three sides. A bedroom of similar dimensions was provided over it.

The dining-room opens from the hall and again gives on to a veranda, which in turn delivers on to a terrace, some twelve feet wide, with an opening on the centre line and a step or two down to the lawn. The builders were Allen Brothers, of Chingford.

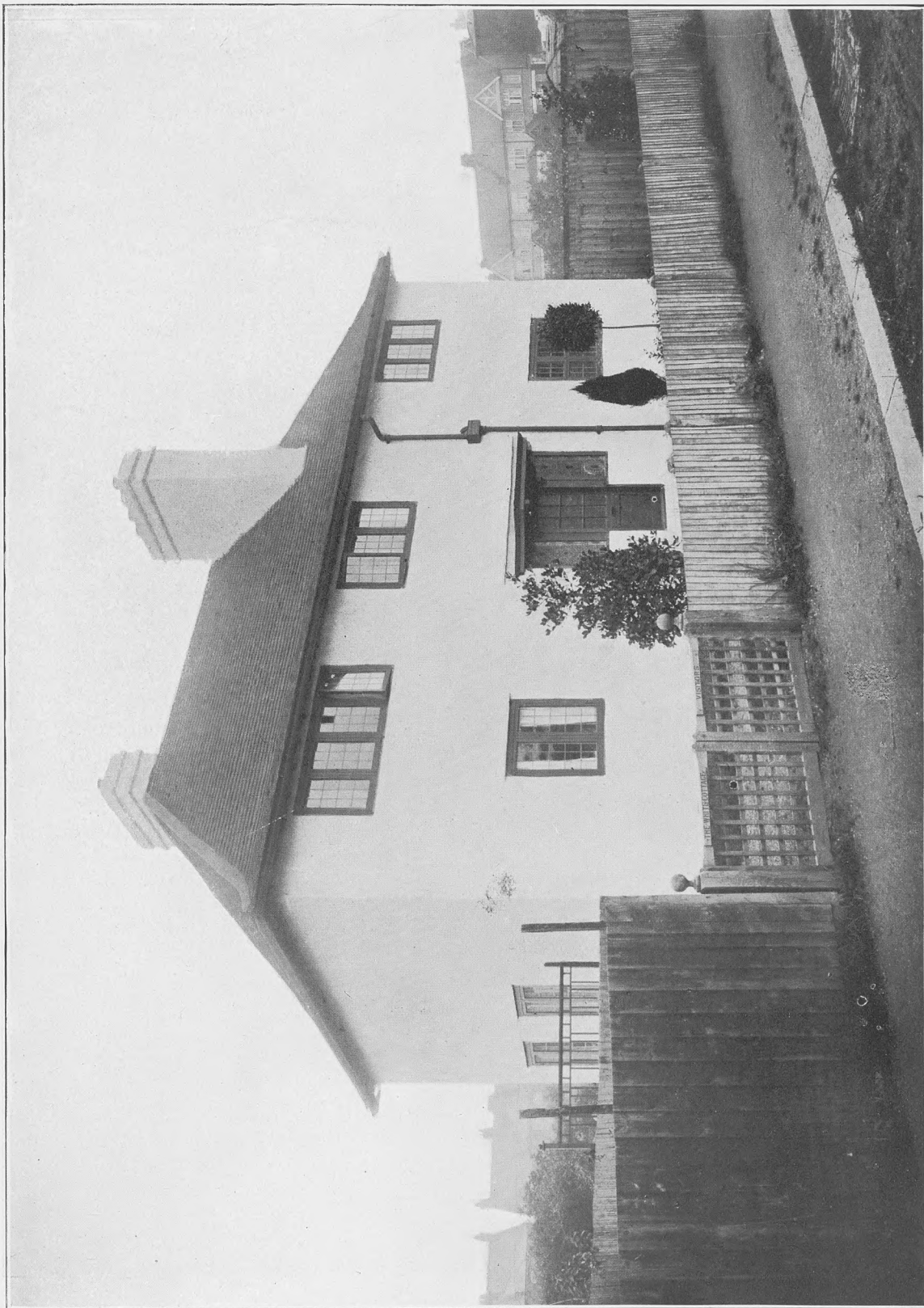


China-cupboards have been arranged on each side of mantelshelf, with cupboards under.

THE DRAWING-ROOM.



J. M. W. HALLEY, *Architect*, LONDON.



THE WHITE COTTAGE,
CHINGFORD. FRONT
ELEVATION.

A projecting hood with concave sides supported by shaped brackets gives some importance to the front door. The paling is of oak.



Garden elevation, showing veranda and terrace; the latter is built of brick with wide joints, and the ball finials are of York stone.

THE WHITE COTTAGE,
CHINGFORD. GARDEN
ELEVATION. . . .

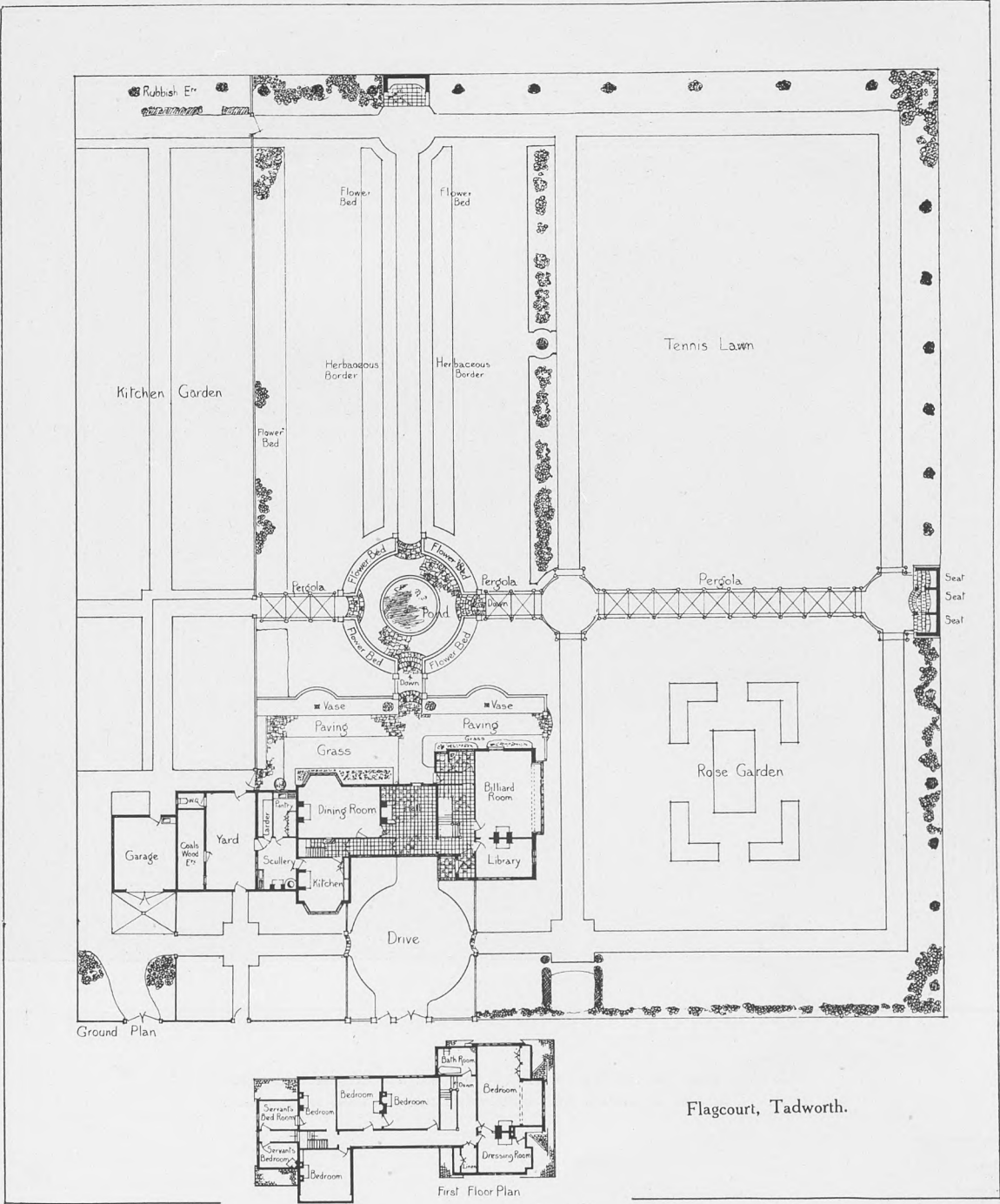
STANLEY HAMP (COLLCUTT and HAMP), *Architect*, LONDON.

FLAGCOURT, TADWORTH.—The general treatment of this house is stone tile-hanging with oak half-timbered gables and rough-cast. The dining-room is 13 ft. 8 in. by 23 ft., the billiard-room 23 ft. 9 in. by 18 ft., library 15 ft. 9 in. by 10 ft. 6 in., hall 15 ft. by 18 ft. 6 in. On the first floor there are five bedrooms, bath-room, dressing-room, and two servants' bedrooms. F. Tribe & Co., of Alperton, Wembley, were the builders.

THE GABLES, GERRARD'S CROSS.—The general treatment is red brick and stucco with oak half-timber in the gables and general finishings, and overhanging eaves. A motor garage forms part of the accommodation; it is separated from

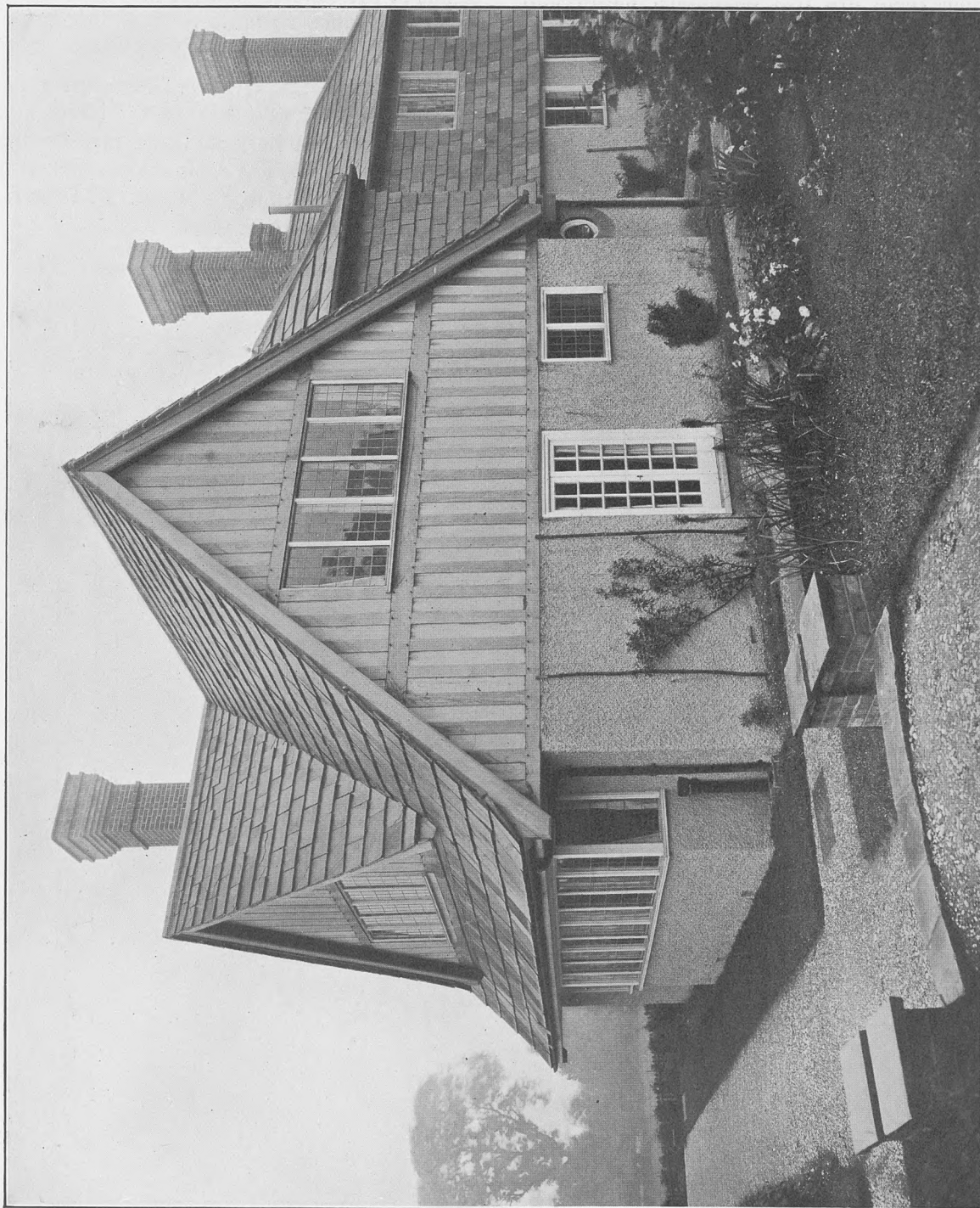
the house by a covered way, and in the flank wall an ornamental iron gateway gives access to the gardens. The accommodation comprises dining-room 19 ft. by 14 ft., drawing-room 17 ft. by 14 ft., and sitting-hall 20 ft. 6 in. by 18 ft. 6 in., the last-named being panelled in oak and having oak beams in the ceiling. On the first floor there are seven bedrooms, bath, &c. F. Tribe & Co., of Alperton, Wembley, were the builders.

COTTAGES, MILL HILL.—These cottages each contain a parlour 13 ft. 6 in. by 12 ft. 6 in., kitchen the same size, scullery &c., and three bedrooms on the first floor. The roofs are covered with old tiles, and the half-timber is of oak. F. Tribe & Co., of Alperton, built these also.



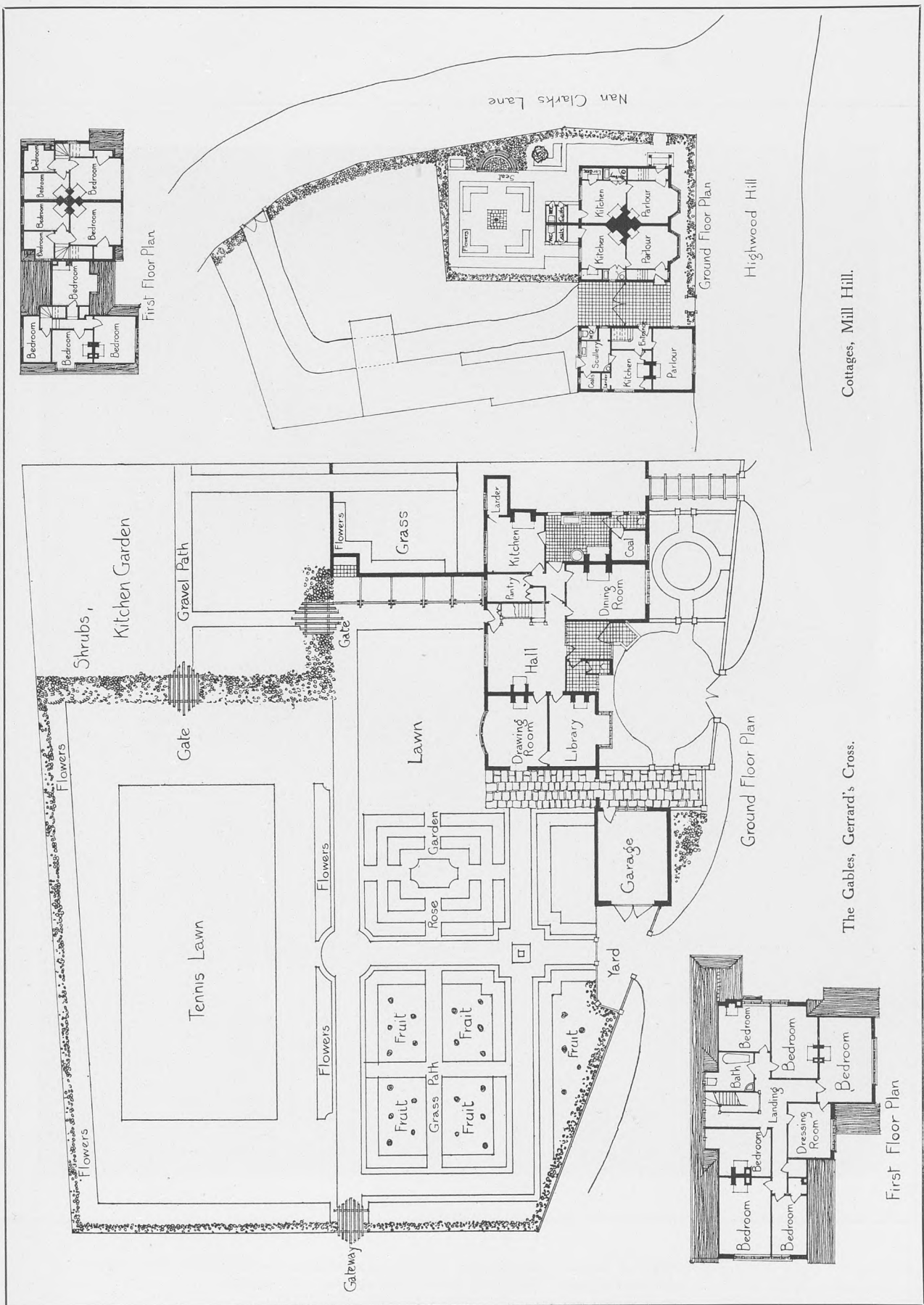
Flagcourt, Tadworth.

STANLEY HAMP (COLLCUTT and HAMP), *Architect*, LONDON.

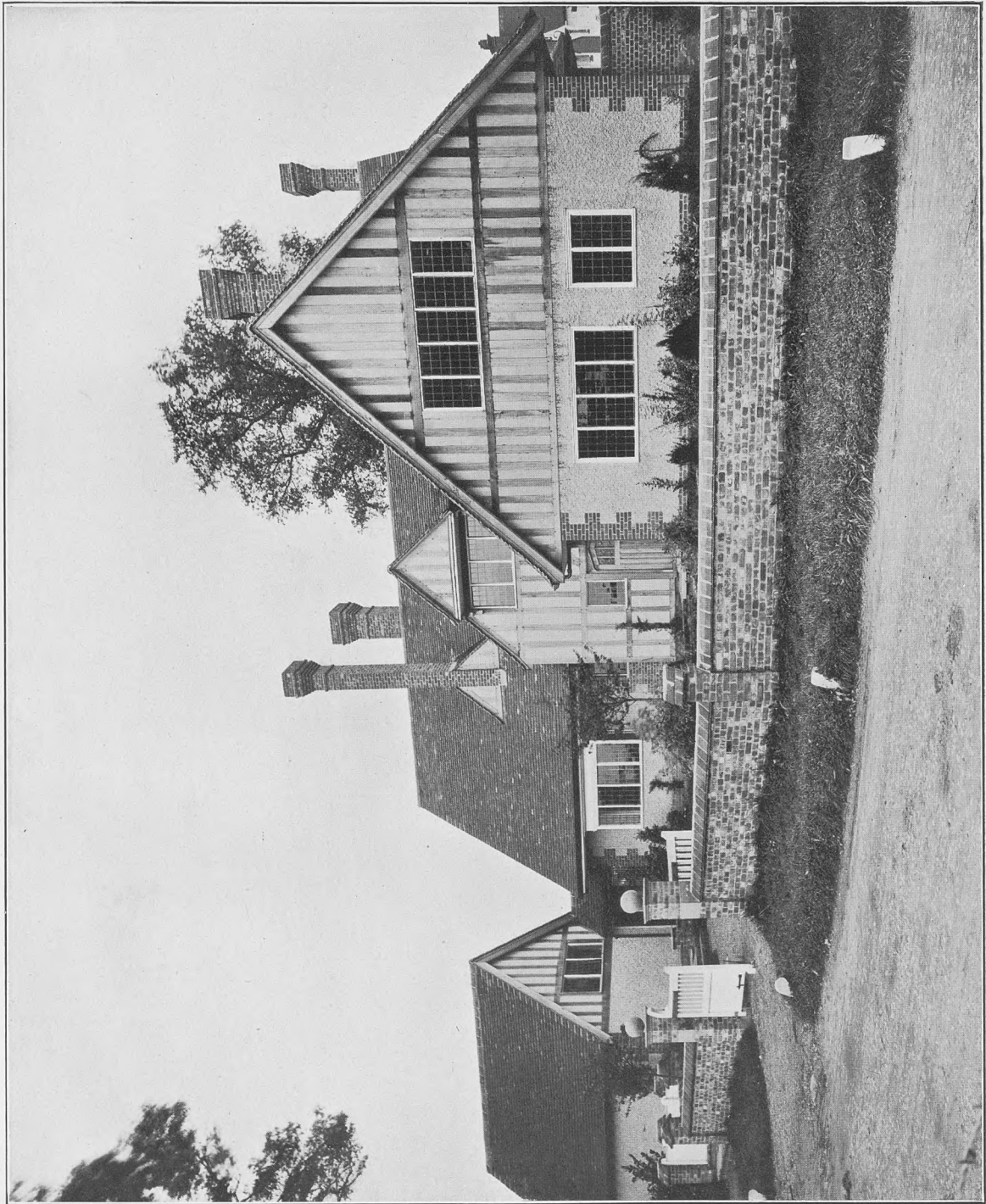


This view shows bay window to billiard-room and oak half-timber to garden front. The roof is covered with stone slates and the walls are rough-cast.

FLAGCOURT, .
TADWORTH, .
SURREY. . . .



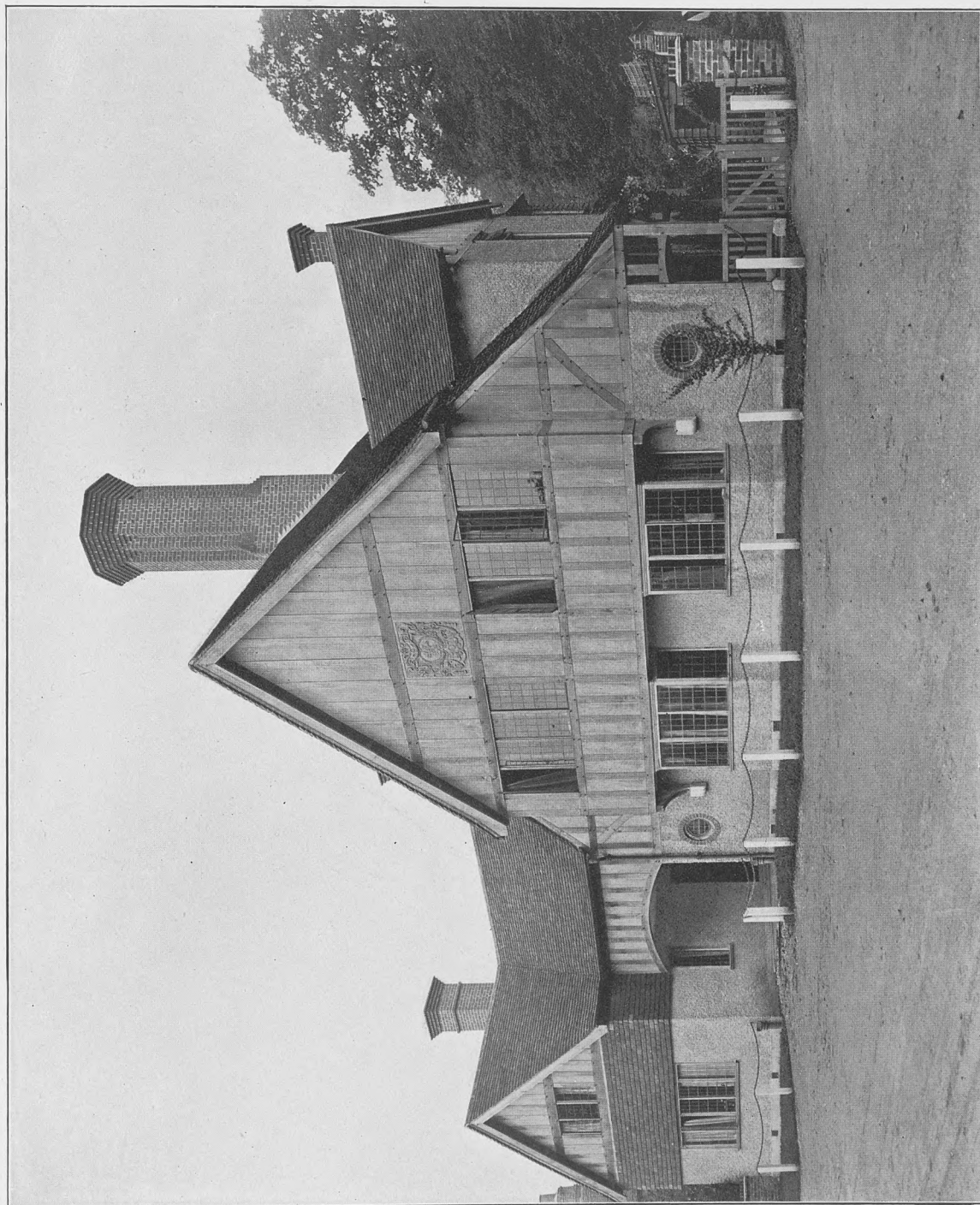
PLANS—THE GABLES, GERRARD'S CROSS; AND COTTAGES, MILL HILL.



View of entrance front, showing oak half-timber work, also motor garage to the left. The roof is covered with old tiles, and the red-brick facings are from old buildings formerly existing on the site.

THE GABLES,
GERRARD'S CROSS,
BUCKS.

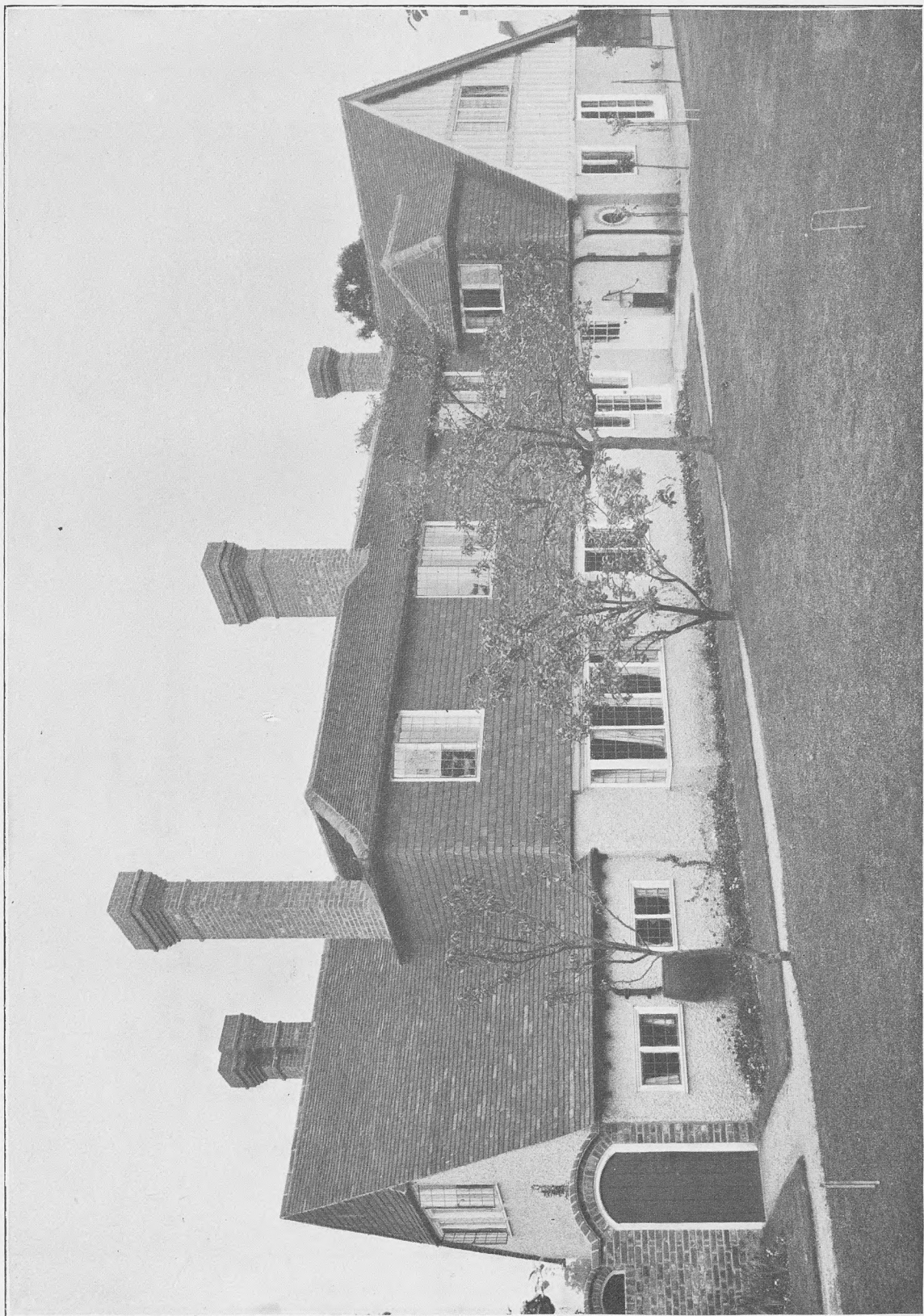
STANLEY HAMP (COLLCUTT and HAMP), *Architect*, LONDON.



Front view, showing entrance to farm buildings behind. The roof is covered with old tiles, and English oak is used for the half-timber.

GROUP OF COTTAGES,
MILL HILL, MIDDLESEX.

STANLEY HAMP (COLLCUTT and HAMP), *Architect*, LONDON.



The roof is covered with old tiles taken from farm buildings formerly standing on the site, and the red facings are from the old walls of the same buildings. The centre part of the house is the old portion, which has been added to at each end. This formerly was the farmhouse, and used as such. The old roof, floors, and walls have been retained and strengthened. The tile-hanging and rough-cast is new, also the chimney-stacks.

MARSHAM FARM HOUSE,
GERRARD'S CROSS, BUCKS.

P. MORLEY HORDER, *Architect*, LONDON.

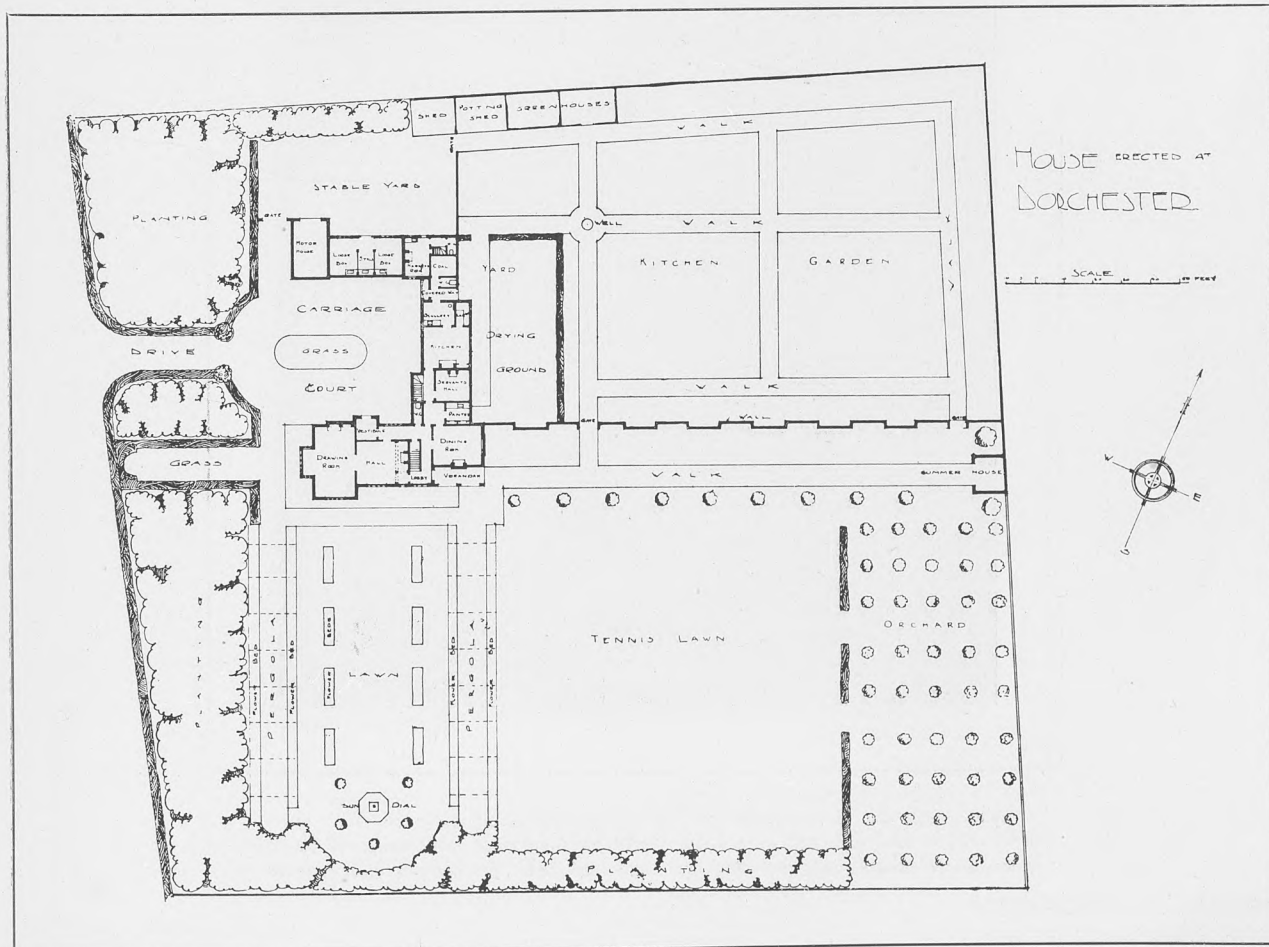
HOUSE NEAR DORCHESTER.—This house has just been completed, and is on the road between Dorchester and Charminster. There is the greatest difficulty in getting any building land near the town of Dorchester, so there is very little choice in the matter of sites. This particular site commands a pretty view of Dorchester, but until the garden scheme becomes matured it is somewhat bare and forms no setting for the house.

The natural building material of this locality should be stone, but none of the local quarries are now available, and the expense of cartage prohibited general use of the stone. Some rough local stone has been introduced into the porch and as a base to the house—using this in large unsquared pieces, irregularly mixed with the rough-cast and red brick of chimneys in the old local manner. The roof is covered with special hand-made roofing tiles of a very beautiful colour.

The general arrangement of house, stable, and garden explains itself and calls for no particular comments, beyond pointing out the value of thus connecting up all the buildings and forming a pleasing quadrangular form. The walled kitchen garden is a particular feature of the scheme, and on a bare site of this kind adds greatly to the sense of settled occupancy and gives unusual variety and privacy to the kitchen wing. When

the walls get naturally clothed with fruit trees and the lines of garden get more definite, the value of the general arrangements of the house and garden will be apparent. Holt & Son, of Croydon, were the general contractors. Ham Hill stone was used for the window frames, the casements and leaded lights for which came from W. Smith, of London. The roofing tiles came from R. Swallow, Cranleigh; the sanitary ware from J. Bolding & Son, London; the door furniture from Pheil, Stedall & Son, London; and the pump from Lott & Walne, Ltd., Dorchester. The well was sunk by G. Lane, Dorchester.

HOUSE AT NORWICH.—In the design of this house, which has been built in the residential part of the town, Mr. H. G. Wyand is associated with Mr. Morley Horder. The site was quite without any point of interest or any sense of privacy. An attempt has been made to remedy this in the irregular form of building and the arched entry to a private forecourt. The tradesmen's entrance is conveniently placed just before the entrance to the archway, and the offices are so arranged that access can be obtained to the dining-room and entrance-lobby without disturbing the privacy of the small hall from which the three reception-rooms are approached. When the short avenue



P. MORLEY HORDER, *Architect*, LONDON.

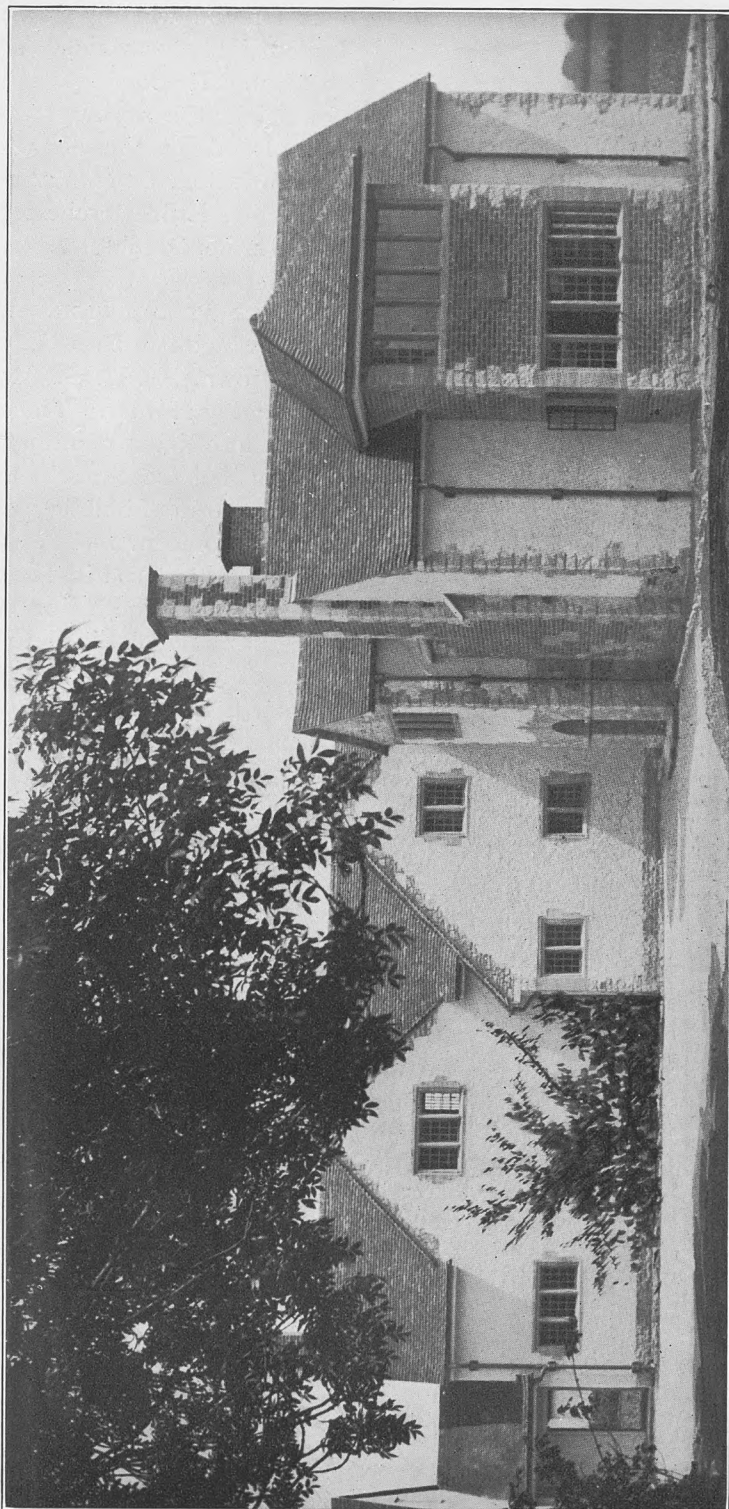


Photo: H. R. Smyth.

Local stone was not available for the whole building, but some has been introduced into the porch and as a base to the house, used in large unsquared pieces, irregularly mixed with the rough-cast and red brick in the old local manner.

HOUSE AT DORCHESTER. . .
THE ENTRANCE FORECOURT.

P. MORLEY HORDER, *Architect*, LONDON.

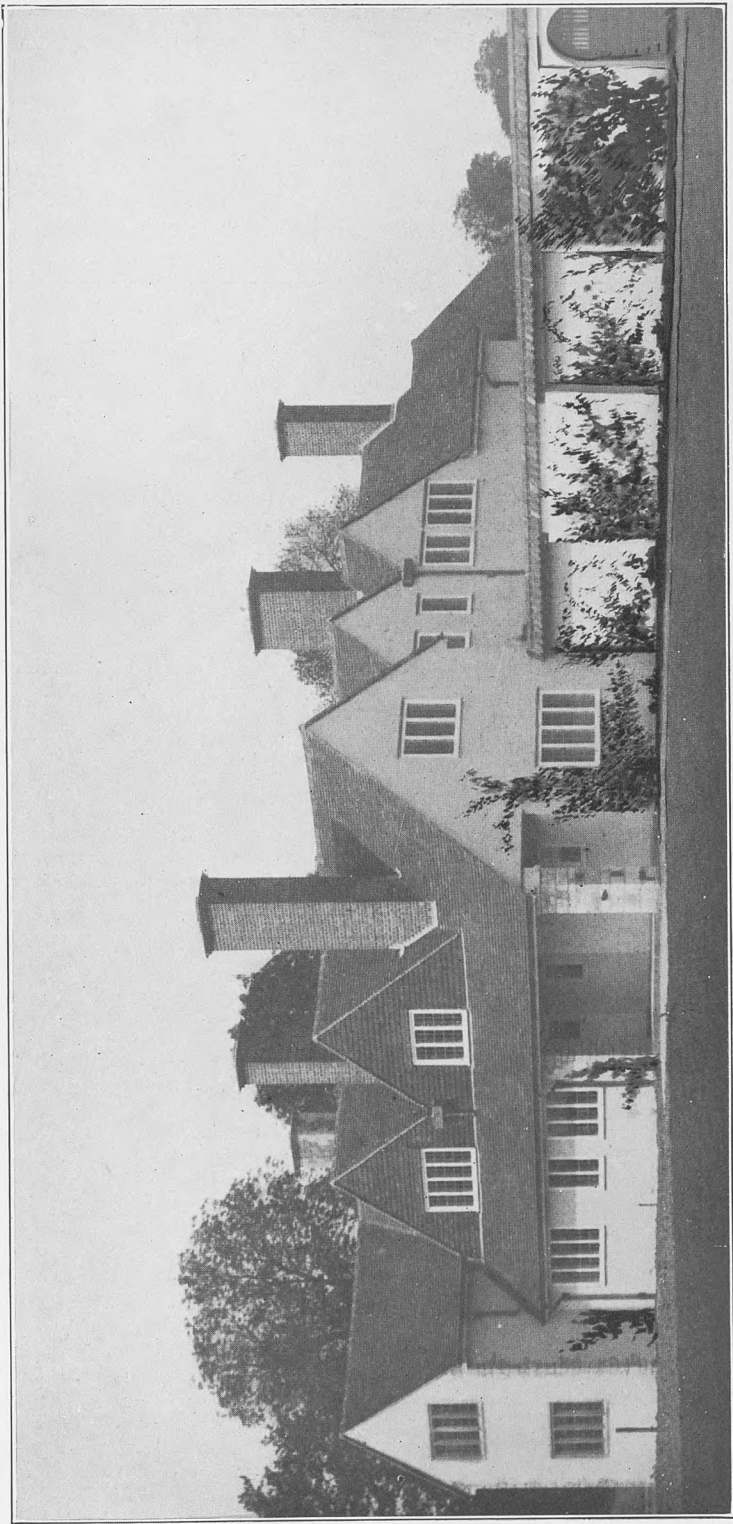


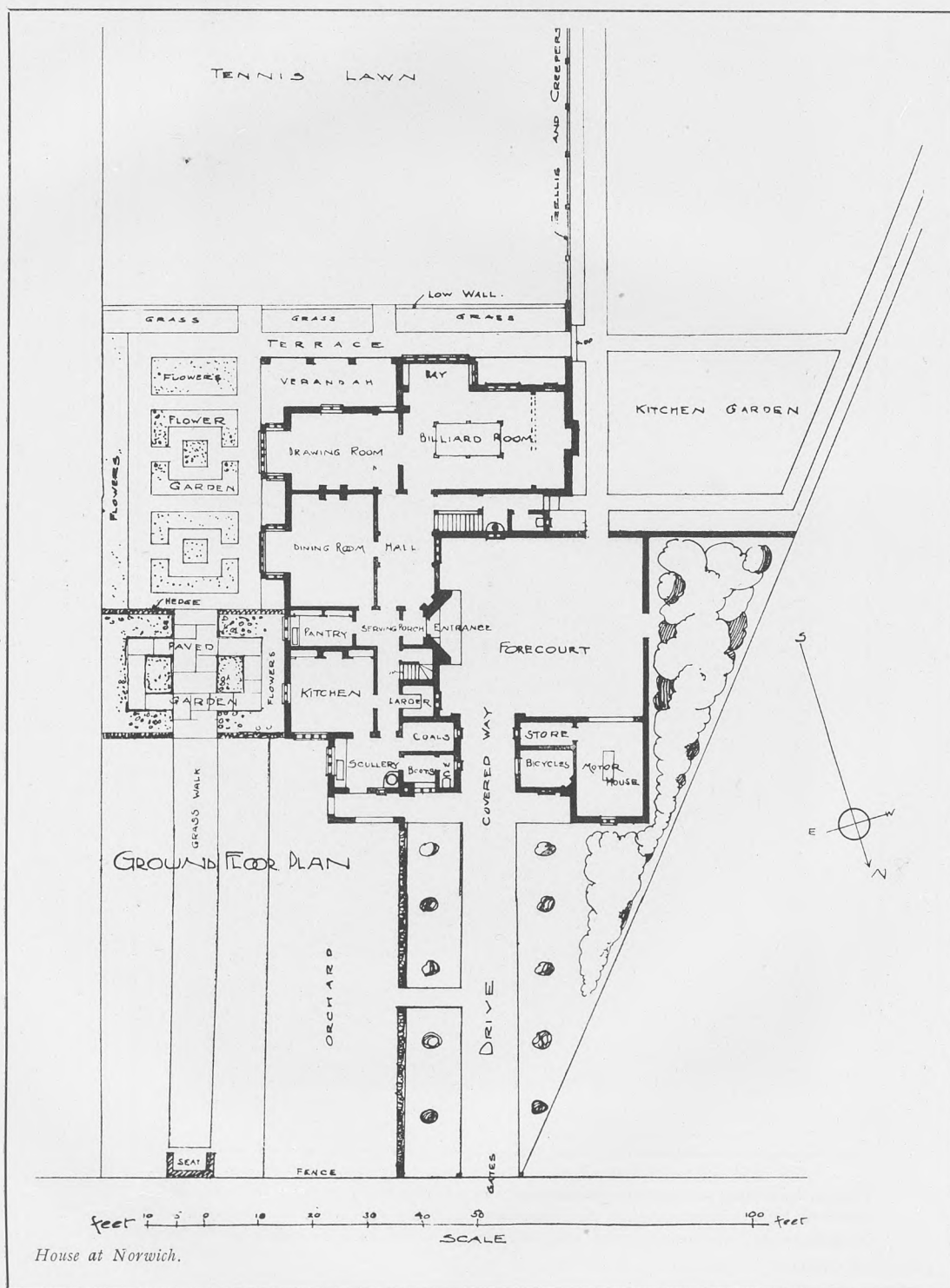
Photo: H. R. Smyth.

Building land being scarce in the neighbourhood of Dorchester, there was little choice in the matter of sites. This particular site commands a pretty view of Dorchester, but until the garden scheme becomes matured it is somewhat bare, and forms no setting for the house.

HOUSE AT DORCHESTER. . . .
VIEW FROM THE SOUTH-EAST.

leading to this has grown up it will have a better setting, in fact the whole house needs the growth of planting to help its rather isolated look. The garden has been carefully considered with an eye to a general emphasis of all the lines of the house. The billiard-room rather takes the place by request of the more roomy hall usual in a house of this type, and is so arranged that it can be thrown into the dining-room and the little entrance-hall (which, by the way, is quite private) to give a sense of great space when used in this way. A good deal of fine old eighteenth-century panelling, carving, and some fine mahogany doors and

chimneypieces, have been worked up as decorative features in the house, and add greatly to its character. There is a morning-room on the first floor, and six good bedrooms, two dressing-rooms, and two bathrooms. The house is built of brick, rough-cast; the upper part of the walls and the roofs are tiled with hand-made tiles. The builders were G. E. Hawes & Son, of Norwich; W. Smith, of London, supplied the metal casements and leaded lights; J. Bolding & Sons, London, the sanitary ware; and Thomas Elsley, Ltd., London, the door furniture. The electric wiring and bells were installed by A. Pank & Son, Norwich.





This house has been built in the residential part of Norwich, on a site without interest or any sense of privacy. An attempt has been made to remedy this in the irregular form of building and the arched entry to the forecourt.

HOUSE AT NORWICH. .
VIEW FROM THE ROAD.

P. MORLEY HORDER and H. G. WYAND, *Associated Architects*, LONDON.



The house is built of brick, rough-cast ; the upper part of the walls and the roofs are tiled with hand-made tiles. A good deal of fine old eighteenth-century panelling, carving, and some fine mahogany doors and chimneypieces, have been worked up as decorative features in the house, and add greatly to its character.

HOUSE AT NORWICH. .
VIEW FROM THE WEST.

BROOKSIDE, BRAMPTON, CHESTERFIELD.—This is a house built by the architect for his own occupation, and is situated two miles west of Chesterfield, Derbyshire, on the Chatsworth Road. The walling materials are thin beds of local sandstone of a grey-brown colour, richly stained in parts a reddish-ochre, built in mortar, and pointed in cement. The quoins are Derbyshire gritstone. It was interesting to find that a 16 in. wall of these materials, so long discarded by local builders, costs no more than a 9 in. wall of pressed brickwork, or of common brick, rough-cast. The roof is covered with Barton-on-Humber tiles which weather very quickly and approximate to the tone

of the old local stone roofing slates which are not now quarried. The arrangement of the plan is partly dictated by the site, which has a north frontage to the road, and hence the living-rooms are placed to overlook the garden at the back. The set-back of 70 ft. from the road minimises the dust nuisance, and brings the house under the lee of the existing line of trees on the west side.

Internally, oak, elm, and white-painted deal woodwork have been used. The cost of the house, including drains and boundary fences, but excluding formation of garden, was £900. The builder was Jno. Wright, of Chesterfield.

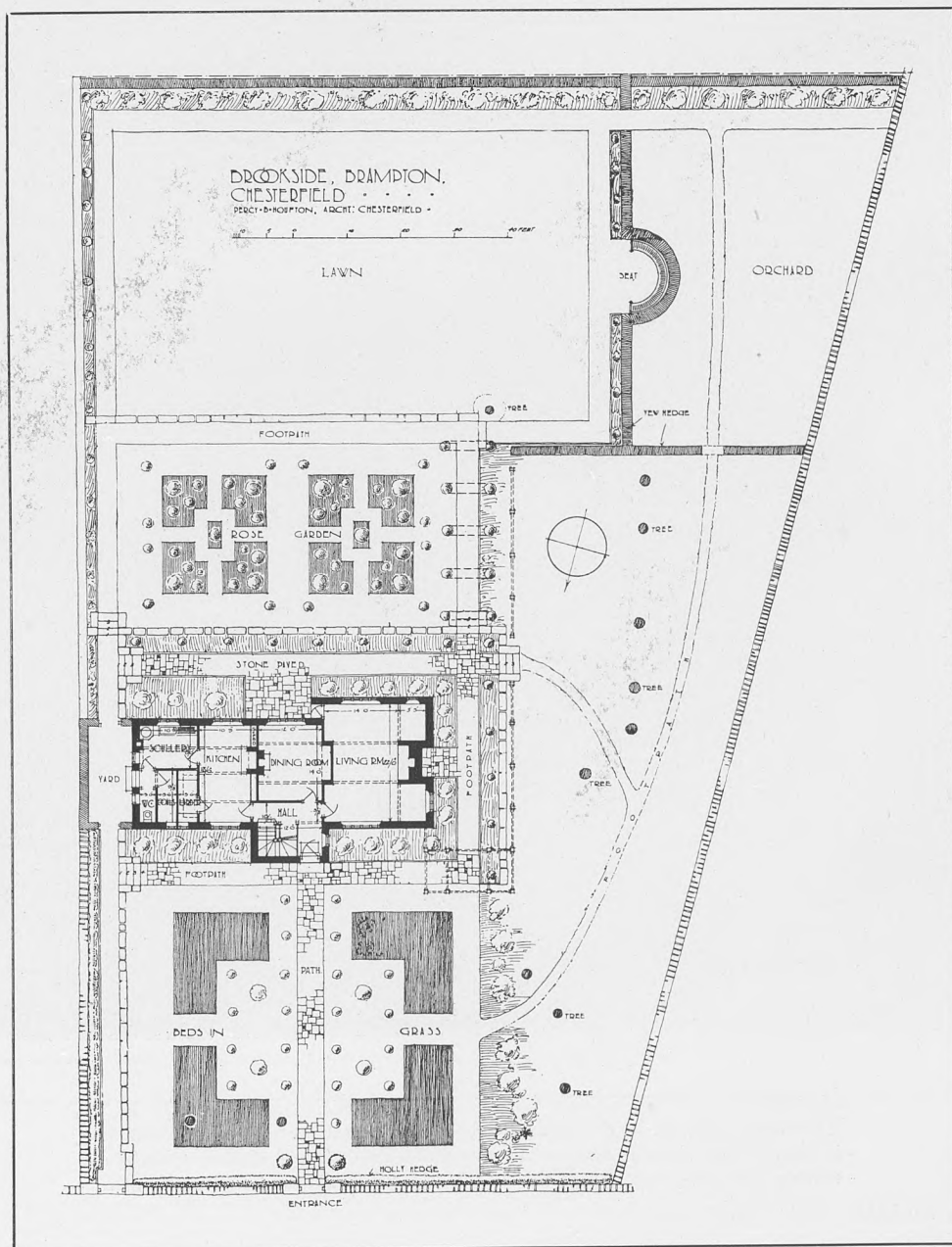




Photo: Richard Keene, Ltd.

This house was built by the architect for his own occupation. The walls, sixteen inches thick, of thin local stone, cost no more than a nine-inch wall of pressed brick or common brick rough-cast, though the stone has long been discarded by local builders.

BROOKSIDE, BRAMPTON,
CHESTERFIELD.
ENTRANCE FRONT. . .

PERCY B. HOUFTON, *Architect*, CHESTERFIELD.

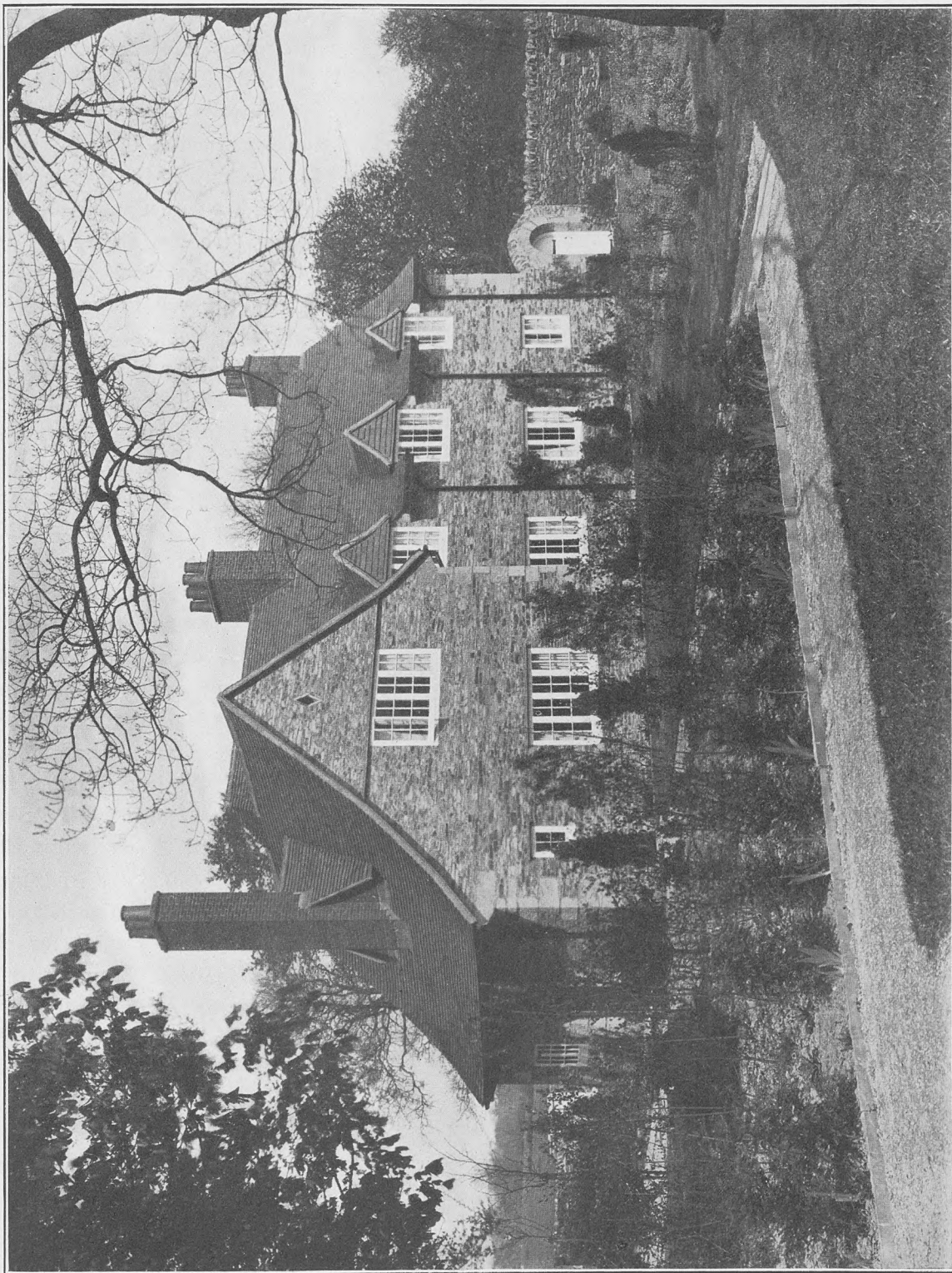


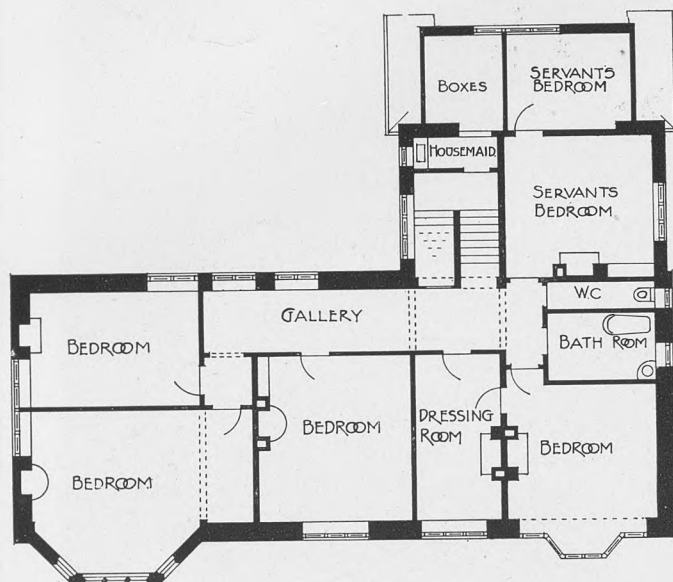
Photo: Richard Keene, Ltd.

The walling material is from thin beds of local sandstone, of a grey-brown colour, richly stained in parts a reddish ochre, built in mortar and pointed in cement. The quoins are of Derbyshire gritstone. The roofs are covered with Barton-on-Humber tiles.

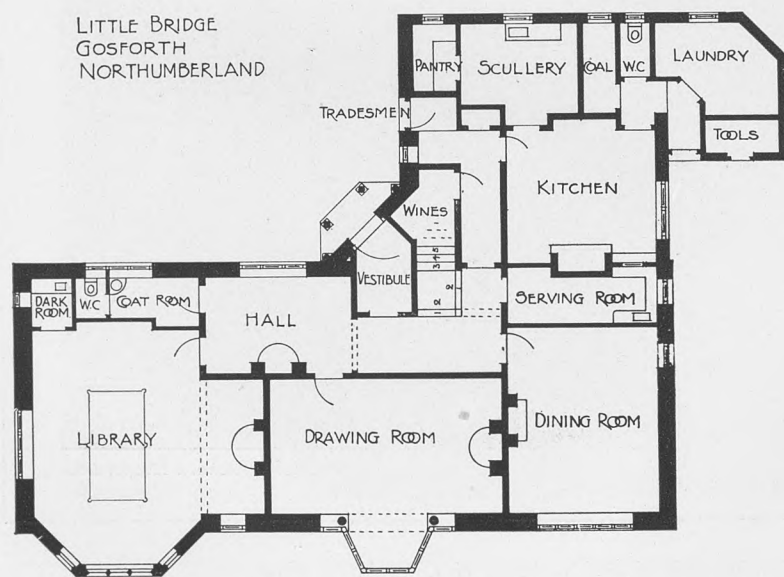
BROOKSIDE, BRAMPTON,
CHESTERFIELD.
GARDEN FRONT.

LITTLE BRIDGE, GOSFORTH, NEWCASTLE.—The site of Little Bridge was selected on account of the fine old trees which surround the house, and for the open views to be obtained across the town moor, or common, which adjoins its southern boundary. "Little Bridge" is the retention of the place-name of a small bridge contiguous to the site which carries the Great North Road across a small stream. This stream passes through the garden, enters the Jesmond Dene, and eventually flows into the River Tyne. The prin-

cipal rooms are designed to the south for the reasons alluded to; the entrance gates and drive are on the north side. The angular open porch gives on to a vestibule with a vaulted ceiling in rough stucco and walls of glazed briquettes, selected from an experimental lot by Adams & Co., of Scotswood. A feature in the drawing-room is the large projecting bay with circular columns and deep window-seats. In the library the fixtures about the ingle and various book recesses are in dark mahogany, and the well fire is contrived in glazed briquettes. The library accommodates a billiard table, and at one end is a small annexe which serves for dark-room, unbound books, and billiard cues. Additional wall space for china and pictures is afforded by the solid mid-wall of the staircase. The tradesmen's entrance is convenient, and concentrates the service. Throughout the details are very simple in design. Some of the floors and all the external woodwork are of oak. The windows are glazed with leaded lights in iron casements, and the wall decorations are selected to harmonise with the Oriental china and old furniture which prevail in the house. The various metal fittings for electric light, the door furniture, and the fireplaces agree in the various rooms, and were largely supplied by Walker & Sons, of Newcastle. Externally the walls are of local stone in courses, relieved in places by a little coloured stucco, and the roofs are covered with Colley Weston slates. The work was carried out by J. C. Hope, contractor, Newcastle. The casements and fittings were supplied by Crittall & Co., London, and the electric wiring was carried out by Usher & Co., Newcastle.



FIRST FLOOR PLAN



GROUND FLOOR PLAN.

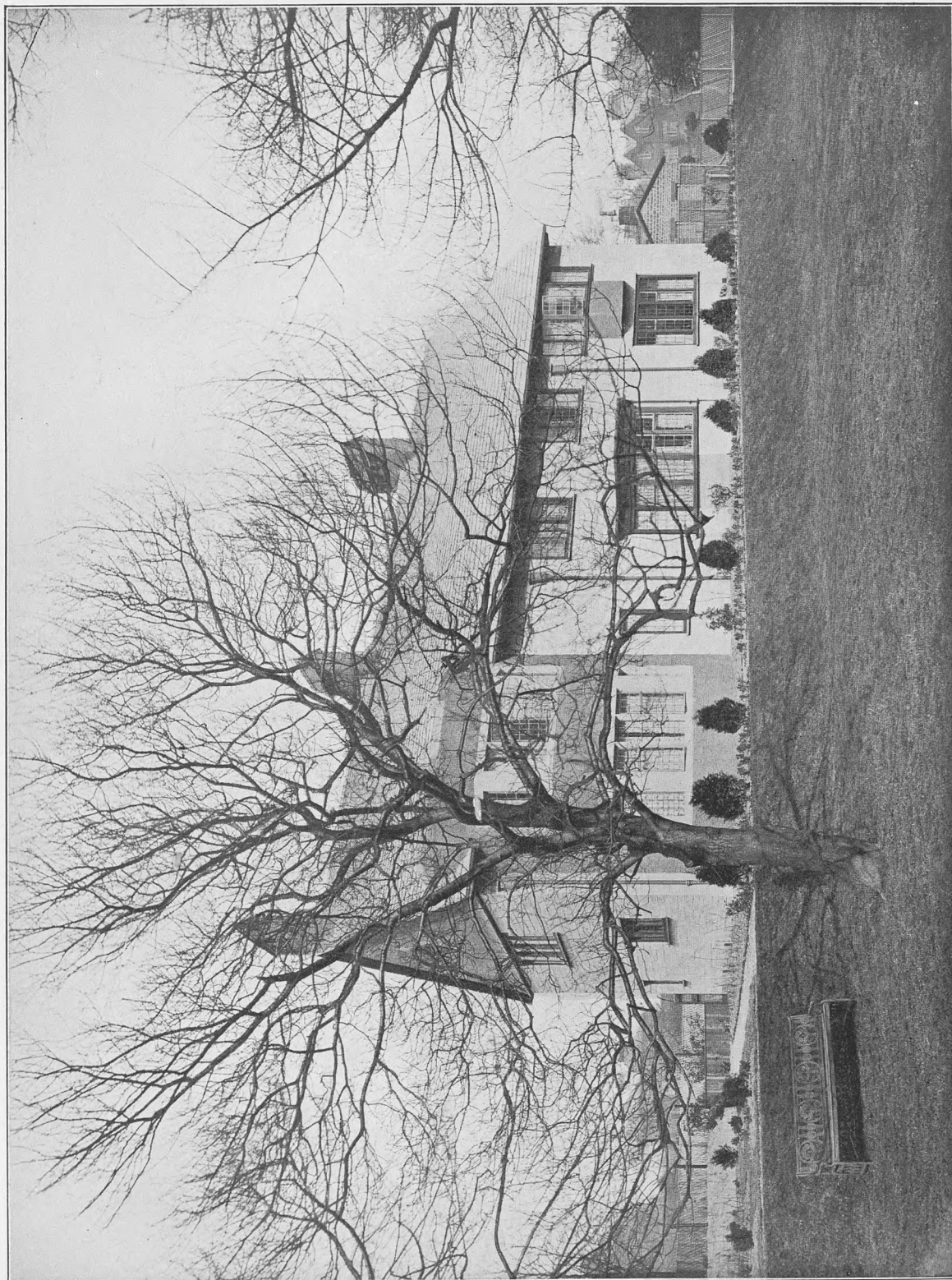
SCALE OF FEET
+ + + + +

W. H. KNOWLES, F.S.A.
ARCHITECT.



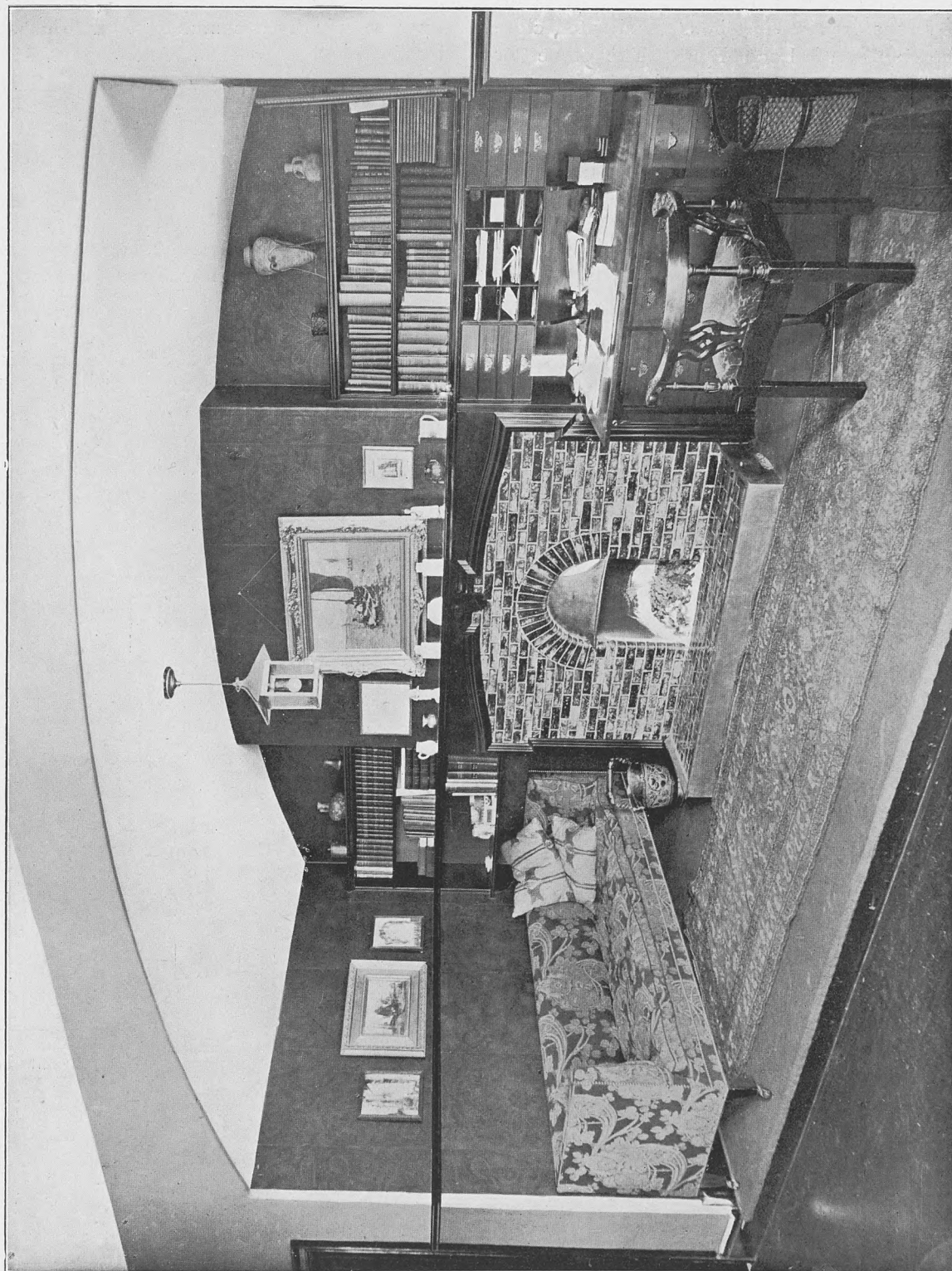
The house is built of local stone, laid in courses, and the roof is covered with Colley Weston stone slates. The windows and outer doors are made of oak. The walls are relieved in places by a little coloured stucco.

LITTLE BRIDGE, GOSFORTH, NEWCASTLE.
ENTRANCE FRONT.



On the south front the principal rooms are placed, the library at the left-hand side, the drawing-room in the centre with a projecting bay, and the dining-room on the right-hand side.

LITTLE BRIDGE, GOSFORTH,
NEWCASTLE. SOUTH OR
GARDEN FRONT.



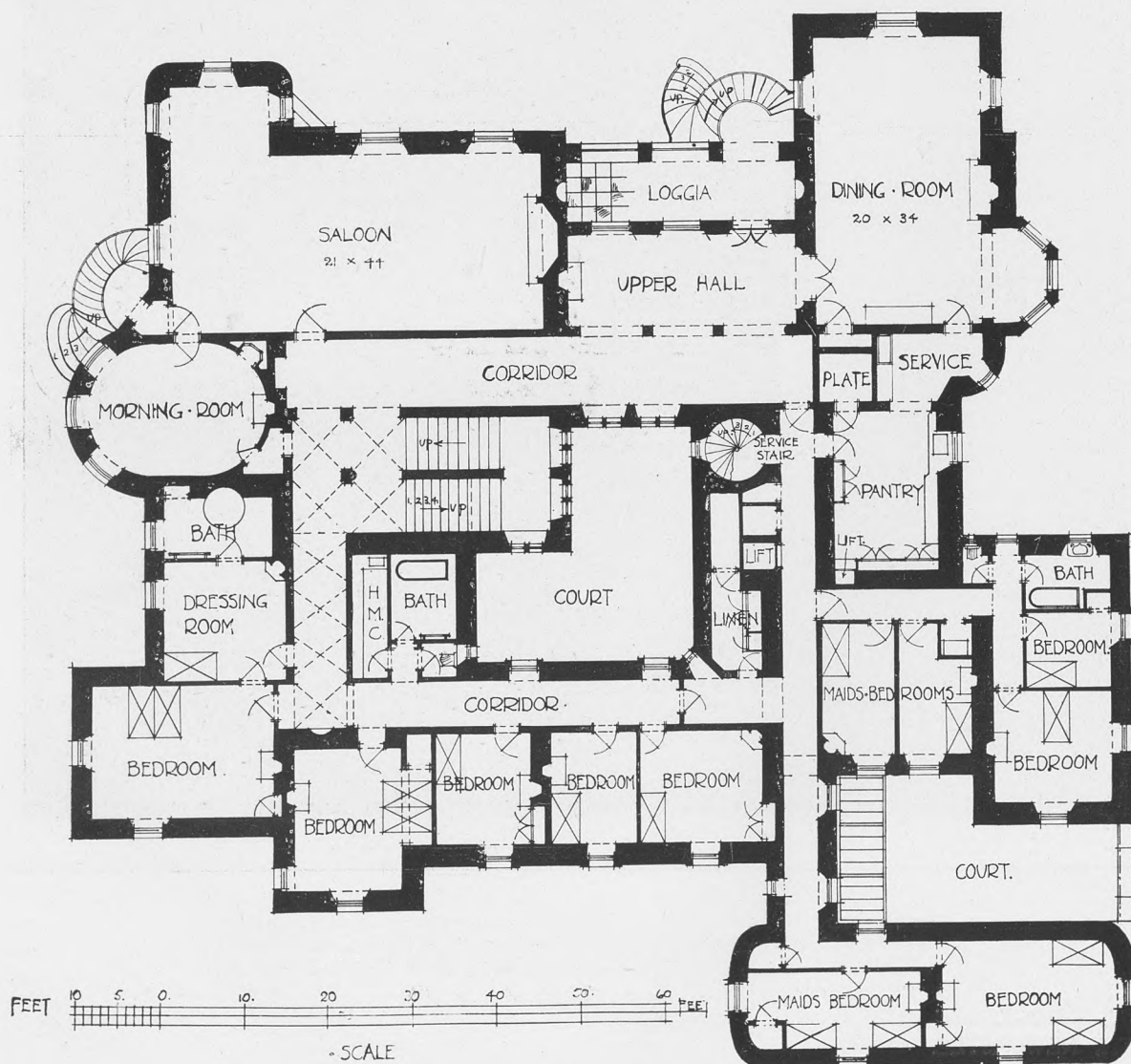
In the library the fixtures about the ingle and book recesses are in dark mahogany, and the well fire is contrived in glazed briquettes. The library accommodates a billiard-table, and at one end is a small annexe which serves for a dark-room, etc.

LITTLE BRIDGE, GOS-
FORTH, NEWCASTLE.
THE LIBRARY INGLE.

R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.

ARDKINGLAS, ARGYLLSHIRE, SCOTLAND, FOR SIR ANDREW NOBLE, BART., K.C.B.—The Ardkinglas estate, extending to some 70,000 acres of moorland and deer forests, was purchased by Sir Andrew Noble in 1906. The new house is situated close to the shores of Loch Fyne. The stone for the rubble walling was a local yellow whin-stone, quarried about half a mile from the site. All other materials had to be brought by sea, a pier being specially erected for landing materials, and bothies were erected for the accommodation of the workmen. The works carried out on the estate included mansion, garage and stables, home-farm steading, kennels, cottages, &c. The time occupied in the operations was twenty months. The house is connected by telephone with the head gamekeeper's house, kennels, garage, farm, electrician, &c., &c. A dam was formed across the River Kinglas in order to get water power for the electric light. At one side of the dam a salmon ladder was formed to enable the salmon to get up the river from the loch. The electric power house is a two-storey building situated at

the edge of the river. It was built of boulders taken from the river, and is lined internally with white glazed brick. The ground storey accommodates the turbine, dynamos, fire-pump, &c., the upper storey the accumulators. The consulting electrical engineer was Mr. Wm. Arnot of Glasgow, and the clerk of works Mr. James Grieve of Edinburgh. The following are some of the sub-contractors:—Asphalt, the Limmer Asphalt Paving Co.; ferro-concrete floor construction, Stuart's Granolithic Co.; "Kulm" fireproof partitions; casements and casement fittings, Henry Hope & Sons, Birmingham; sanitary ware and fittings, Shanks & Co., Barrhead; woodblock flooring, the Scottish Patent Flooring Co., Glasgow; modelled plasterwork, Thomas Beattie, Edinburgh; special woodwork, Scott Morton & Co., Edinburgh; stained glass and leaded lights, Louis Davis, Pinner, Middlesex; electric-light fixtures, Bromsgrove Guild of Applied Arts, Faraday & Sons, London; lift, R. Waygood & Co., Ltd., London; heating and ventilating, Mackenzie & Moncur, Ltd., Edinburgh.



R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.

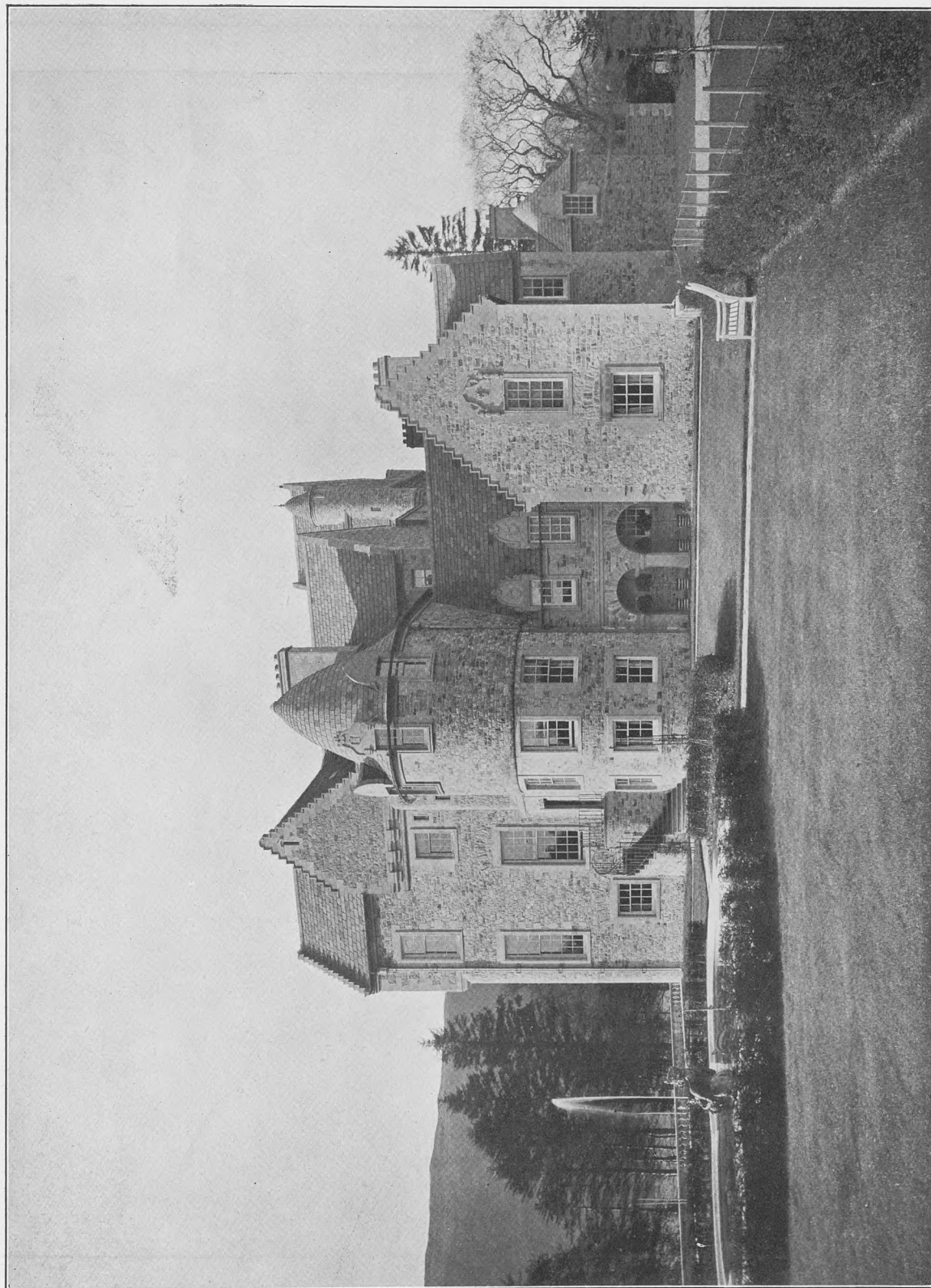


Photo: T. Lewis.

This view, taken from the gardens, shows the circular front of the morning-room bay, with the flight of steps leading from this room and the saloon to the garden.

ARDKINGLAS, ARGYLLSHIRE.
VIEW FROM THE SOUTH-WEST.



Photo: T. Lewis.

The picturesque situation of the house is most clearly seen in this charming view taken in the gardens, looking across the lake.

ARDKINGLAS, ARGYLLSHIRE.
VIEW ACROSS LAKE.
IN THE GARDENS.

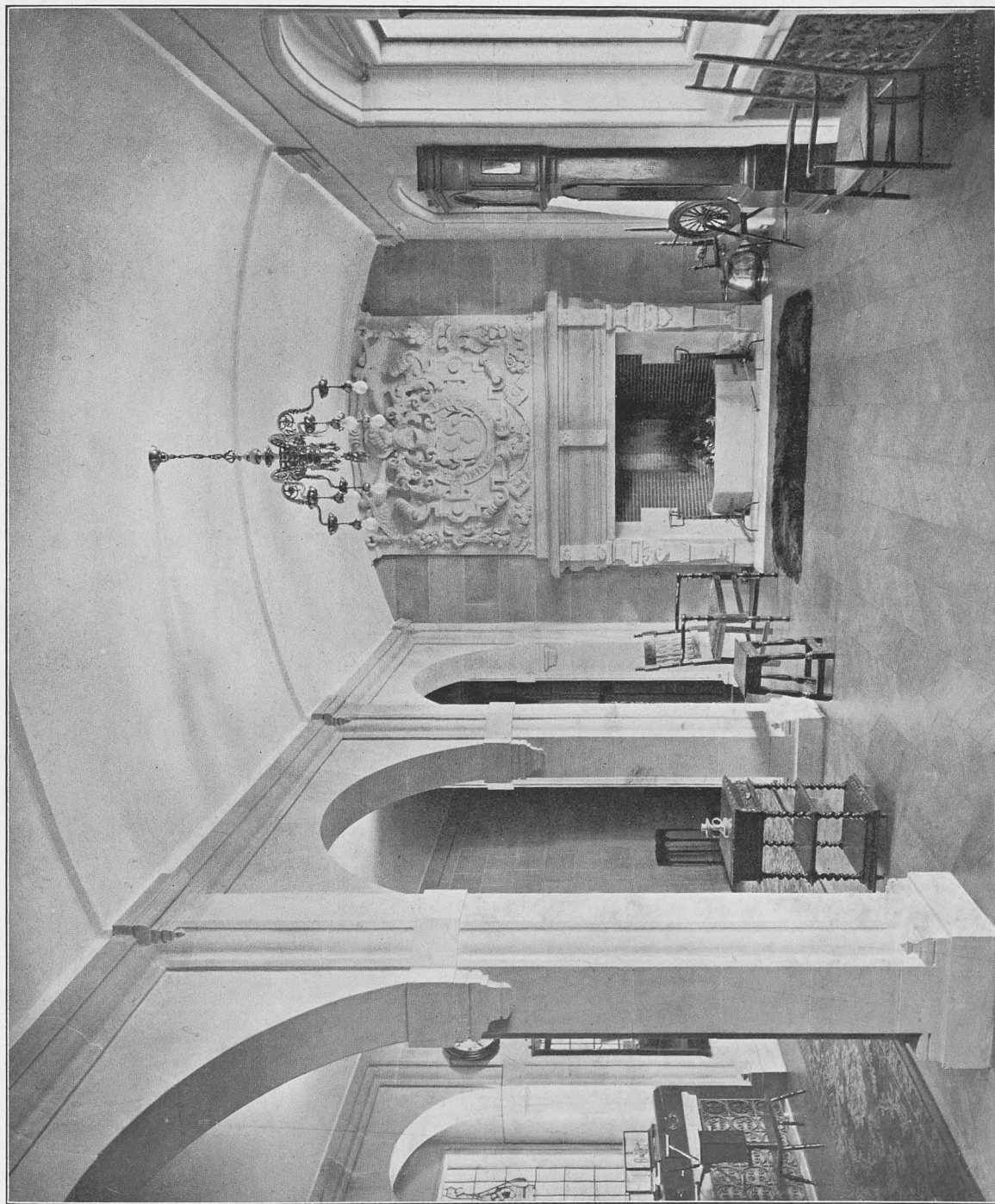


Photo: T. Lewis.

The upper hall and corridor is here shown from the dining-room door. This room opens on to the loggia seen in the view of the north-west front.

ARDKINGLAS, ARGYLLSHIRE .
UPPER HALL AND CORRIDOR.

R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.



Photo: T. Lewis.

The rooms facing to this front are the dining-room on the left, the loggia opening out of the upper hall, and the saloon on the right. The stone in the building was the only material found on the estate, all other material being brought by sea.

ARDKINGLAS, ARGYLLSHIRE . .
VIEW FROM THE NORTH-WEST

R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.



Photo: T. Lewis.

The Ardkinglas estate extends to some 70,000 acres of moorland and deer forest, and was purchased by Sir Andrew Noble, Bart., in 1906. The new house is situated close to the shores of Loch Fyne.

ARDKINGLAS, ARGYLLSHIRE . .
VIEW FROM THE SOUTH-WEST

R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.



Photo: T. Lewis.

The walls are panelled in pine and painted French grey. The ceiling was modelled *in situ*. The chimneypiece is Hopton Wood stone and verde antico panels. The grate is bright steel.

ARDKINGLAS, ARGYLLSHIRE .
THE MORNING-ROOM

R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.

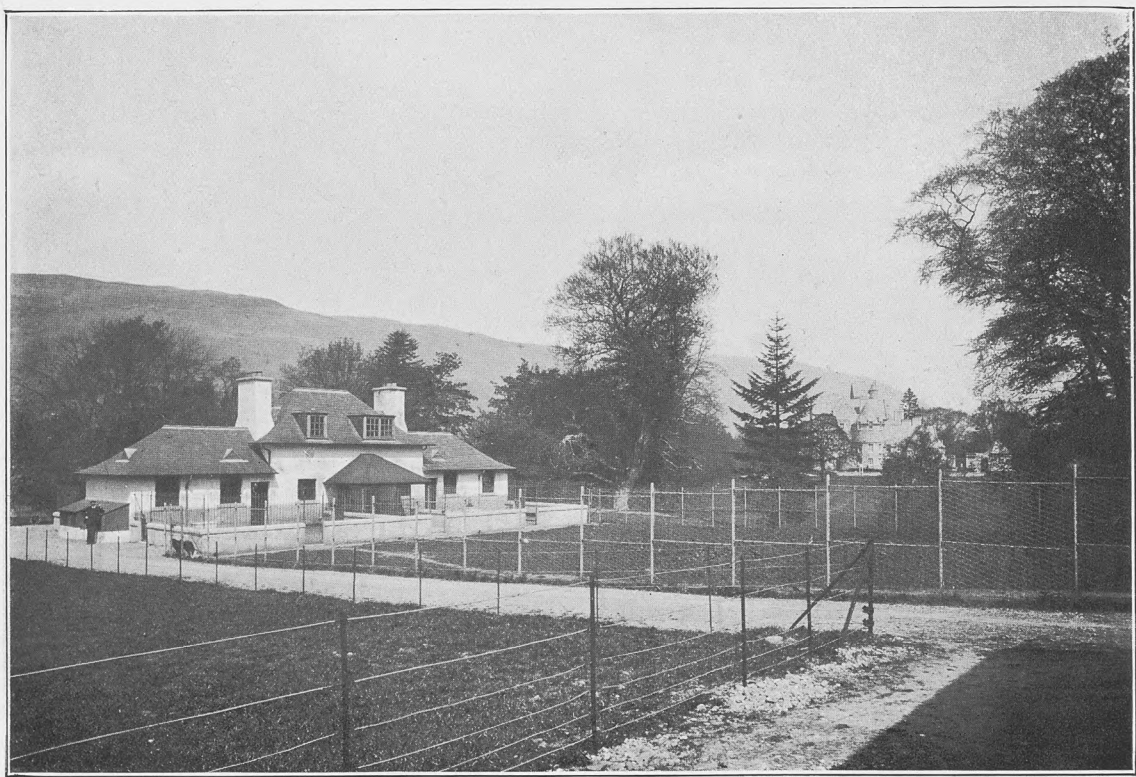


Photo: T. Lewis

The staircase is built of stone with stone mullioned windows which are filled with leaded lights. The centre panes have coats-of-arms in stained glass.

ARDKINGLAS,
ARGYLLSHIRE
THE STAIRCASE.

R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.



Photos: T. Lewis.

ARDKINGLAS, ARGYLLSHIRE.
THE POWER STATION . . .
AND THE KENNELS

R. S. LORIMER, A.R.S.A., *Architect*, EDINBURGH.



ARDKINGLAS, ARGYLLSHIRE.
TWO BEDROOM CEILINGS.

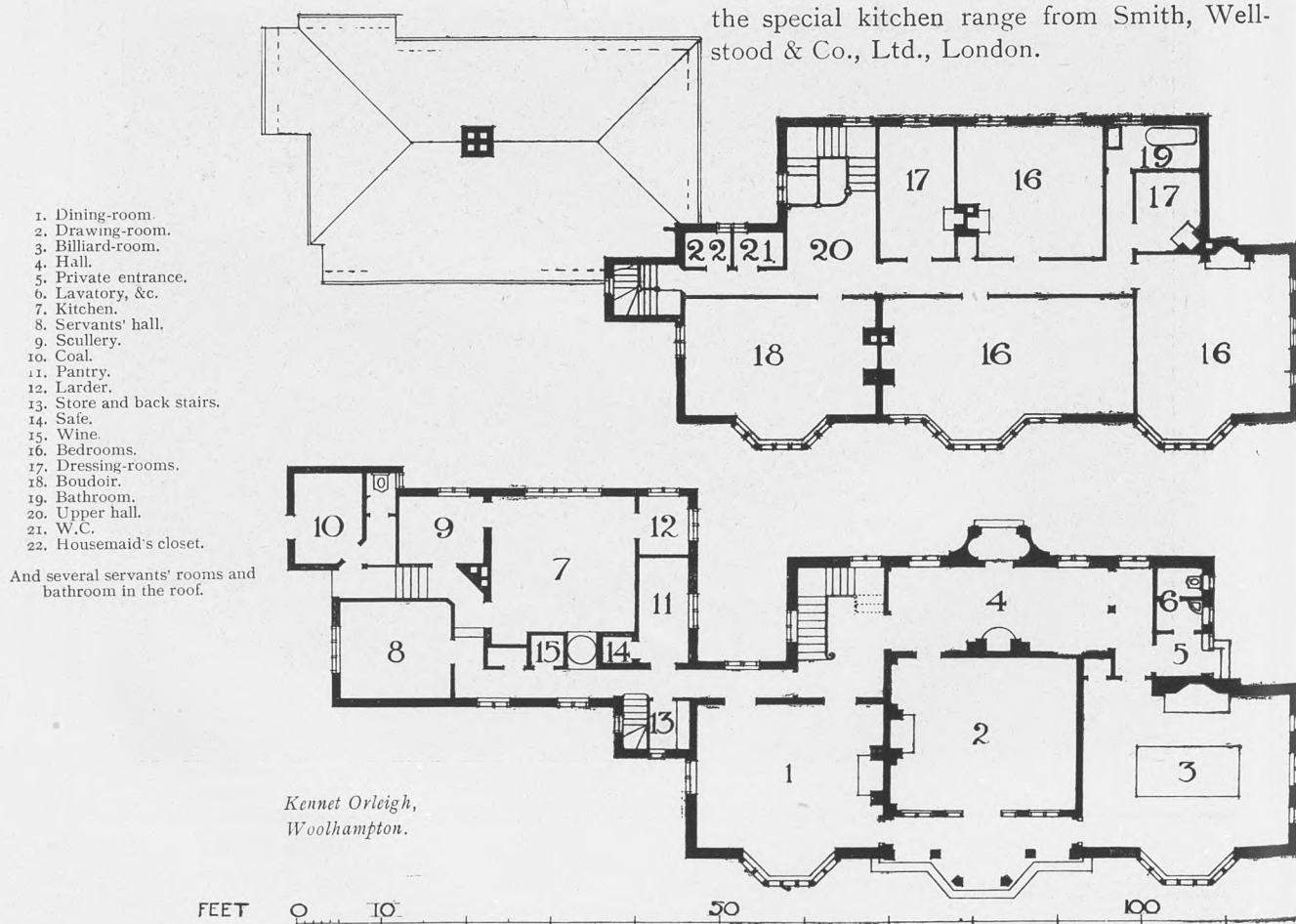
MERVYN E. MACARTNEY, *Architect*, LONDON.

ANGLEY PARK, CRANBROOK, KENT.—As far as the outside is concerned Angley Park has scarcely been touched, the alterations being chiefly confined to the interior and the erection of two gate-lodges, both of which are illustrated, and several cottages on the estate. The smoking-room is ornamented with pilasters, which mark the recesses used for bookshelves, and several mirrors over the fireplace and a large one on the side opposite the windows. Mahogany is used for the panelling, pilasters, and cornices of the Order, the frieze, beams, and ceiling being in red and white cedar. The mahogany is unpolished, with the exception of the immediate frame to the fireplace. The door architraves are moulded to a wave section and carved with extreme delicacy, and finger-plates of ebony and mother-of-pearl heighten the effect of the doors. The staircase is symmetrical, the wings returning on both sides. It is made of oak with a pierced and carved balustrade. The marbles used for the flooring are verde antico and bastard statuary. The garden hall is roofed with a barrel vault which is enriched with a simple Adam ornament. It is charming, and the whole effect is one of airiness and grace.

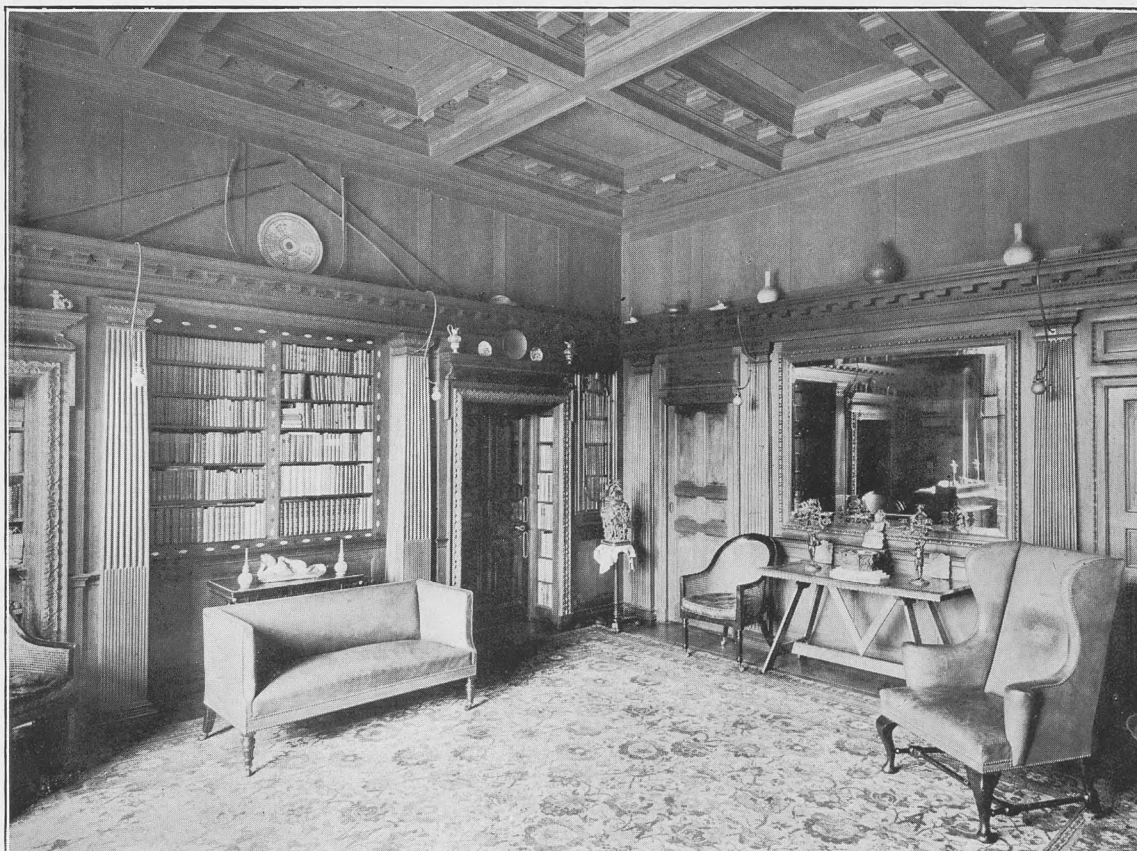
The gate lodges are built of brick and stone. Foster & Dicksee were the general contractors

and Maides & Harper executed the panelling, &c., of the smoking-room.

KENNET ORLEIGH, WOOLHAMPTON, built by the architect for his own occupation, is finely situated on the spur of a hill overlooking the Kennet valley. The exterior walls are built of two-inch red bricks, with projecting brick coigns and Bath-stone dressings to windows on garden front. The pillars and architrave of the varanda are also of Bath stone. The stone windows have iron casements, by Lowndes & Drury, with leaded lights, and all the other windows have wood casements with similar lights. Old tiles have been used to roof the house and offices. The hall is panelled with oak, in which some old Flemish panels have been incorporated, and the floor is paved with Irish green and bastard statuary marble squares. The boudoir is panelled in chestnut from a tree grown on the site, and the principal bedroom has a barrel-vaulted ceiling. The staircase is an old one, formerly at 28, Margaret Street, London. Maides & Harper, Croydon, were the builders; W. J. Bishop & Co., Croydon, supplied the electric-lighting plant; the bricks came from W. T. Lamb & Co.; the marble from Arthur Lee, Bros & Co., Hayes; the grates from Robbins & Co., and Bratt, Colbran Co.: and the special kitchen range from Smith, Wellstood & Co., Ltd., London.



MERVYN E. MACARTNEY, *Architect*, LONDON.



PHOTOS: I. LEWIS.

The lodge is built of red brick with stone dressings, and the gates are wrought iron. The smoking-room is panelled in unpolished mahogany to the cornice, with red and white cedar above. The ceiling also is in cedar.

ANGLEY PARK, CRANBROOK,
KENT. GATE LODGE AND
THE SMOKING-ROOM . . .

MERVYN E. MACARTNEY, *Architect*, LONDON.



Photo: T. Lewis

The garden hall is roofed with a barrel vault giving an effect of airiness and grace, and the surface is enriched with simple Adam ornament.

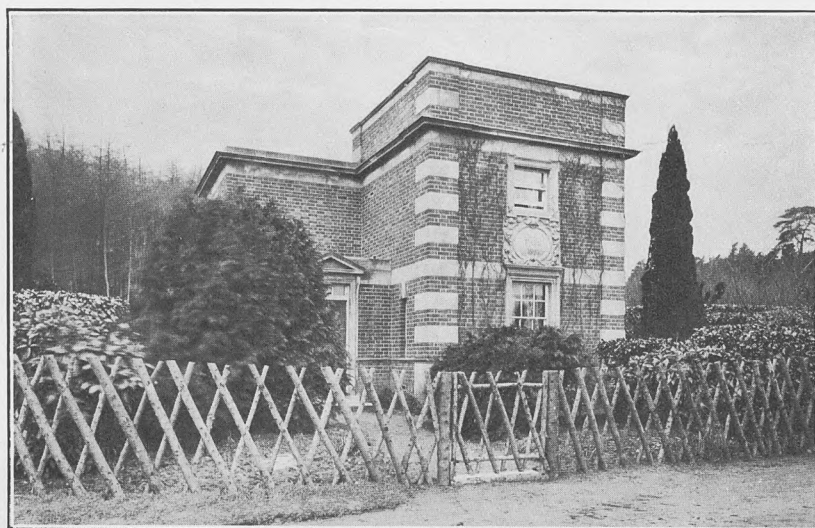
ANGLEY PARK, CRANBROOK.
THE GARDEN HALL



The chimneypiece is of white marble with inlaid bands of coloured marble. The grate is of bright steel. The walls are panelled and painted white, and the barrel-vault ceiling has a simple Adam decoration.

ANGLEY PARK, CRANBROOK,
KENT. CHIMNEYPiece IN . .
THE GARDEN HALL. . . .

MERVYN E. MACARTNEY, *Architect* LONDON.



1. The lodge is built of red brick with stone dressings. 2. The hall has a verde antico and bastard statuary marble floor; the staircase is in oak, with carved panelled balustrade.

ANGLEY PARK, CRANBROOK,
KENT. GATE LODGE AND
THE HALL.

MERVYN E. MACARTNEY, *Architect*, LONDON.



The top view of the entrance front shows the projecting porch ; the kitchen offices are in the foreground. The loggia, seen in the centre of the bottom view (garden front), is entered from dining, drawing, and billiard rooms.

KENNET ORLEIGH,
WOOLHAMPTON. ENTRANCE .
AND GARDEN FRONTS.

MERVYN E. MACARTNEY, *Architect*, LONDON.



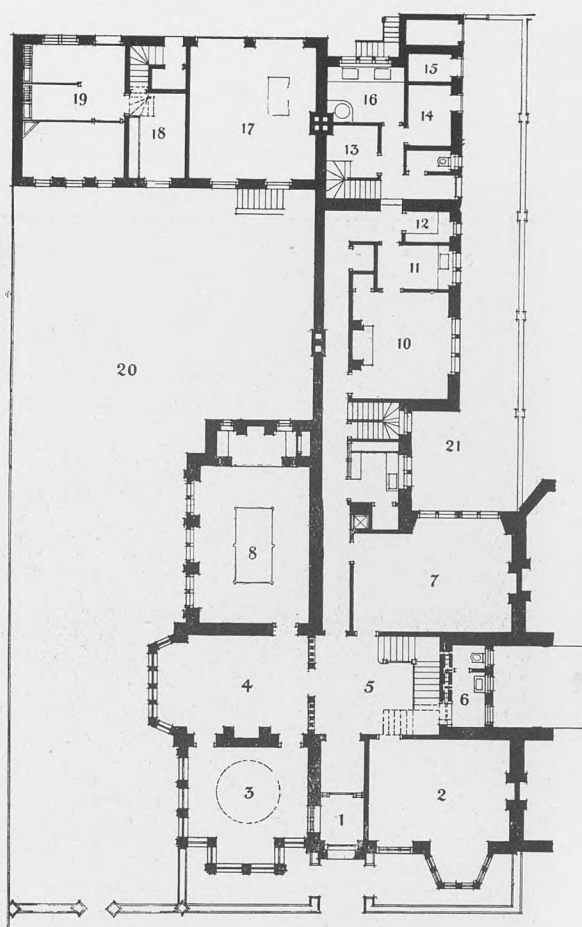
The hall is panelled in oak; the end beyond the arches is covered with old Flemish panels. Irish green and bastard statuary marble are used for the floors, and old Moorish tiles (green and white) form the surround to the fireplace.

KENNET ORLEIGH,
WOOLHAMPTON. THE HALL .
AND THE GARDEN FRONT. . .

JAMES MILLER, A.R.S.A., *Architect*, GLASGOW.

HOUSE AT LOWTHER TERRACE, KELVINSIDE, GLASGOW.—This is built of white sandstone and roofed with Westmorland grey slates. The finishings of the principal rooms are in Austrian oak and Italian walnut. Use has been made to a great extent of ornamental plasterwork, and a good deal of carving has been introduced in the fireplaces, &c. The fitments, decorations, and furnishings of the Adam bedroom were supplied by Marsh, Jones & Cribb, of Leeds, who also supplied some of the furnishings of the hall. The Bromsgrove Guild and William Towner & Sons, Glasgow, are responsible for the fibrous plasterwork. The following is a list of the other contractors:—

Stonework (generally), Robert Murdoch & Son, Glasgow; stonework (carved work, chimneypieces), William Vickers, Glasgow; joiner work, George Ferguson & Sons, Glasgow; tile-work, Haddow Forbes & Co., Glasgow; casements and casement fittings, Henry Hope & Sons, Birmingham; grates, &c., Marsh, Jones & Cribb, Leeds, and William Kemp & Co., Glasgow; plumbing and sanitary work, Wallace & Connell, Glasgow; electric wiring and fixtures and bells, J. B. Meiklejohn, Glasgow; woodwork carving, John Crawford, Glasgow, and H. H. Martyn & Co., Cheltenham; stained glass and leaded lights, Oscar Paterson & Co., Glasgow; gates, railings, handrails, &c., D. M. Tyre, Glasgow; wall-papers, &c., Bowie Fisher & Co., Glasgow; lift, Waygood & Co., London.



- | | | | |
|--------------------|-------------------|----------------|------------------|
| 1. Front entrance. | 7. Dining-room. | 13. Store. | 18. Harness room |
| 2. Parlour. | 8. Billiard-room. | 14. Coals. | 19. Stable. |
| 3. Conservatory. | 9. Pantry. | 15. Cycles. | 20. Garden. |
| 4. Inner hall. | 10. Kitchen. | 16. Washhouse. | 21. Yard. |
| 5. Outer hall. | 11. Scullery. | 17. Garage and | |
| 6. Cloaks. | 12. Larder. | coach-house. | |



JAMES MILLER, A.R.S.A., *Architect*, GLASGOW.



Photo: Bedford Lemere & Co.

The chimneypiece and upper walls of hall are of Painswick stone, the lower portion of walls being panelled in Austrian oak to the height of nine feet. The ceiling is also of Austrian oak.

HOUSE AT LOWTHER TERRACE,
KELVINSIDE, GLASGOW
THE INNER HALL.

JAMES MILLER, A.R.S.A., *Architect*, GLASGOW.



Photo: Bedford Lemere & Co.

This room is panelled in Austrian oak. The surround to the chimneypiece is of pavonazzo marble, the grate being of bright steel, of eighteenth-century pattern. The frieze and ceiling have leaf-and-flower decorations in modelled plaster.

HOUSE AT LOWTHER TERRACE,
KELVINSIDE, GLASGOW.
THE DINING-ROOM.

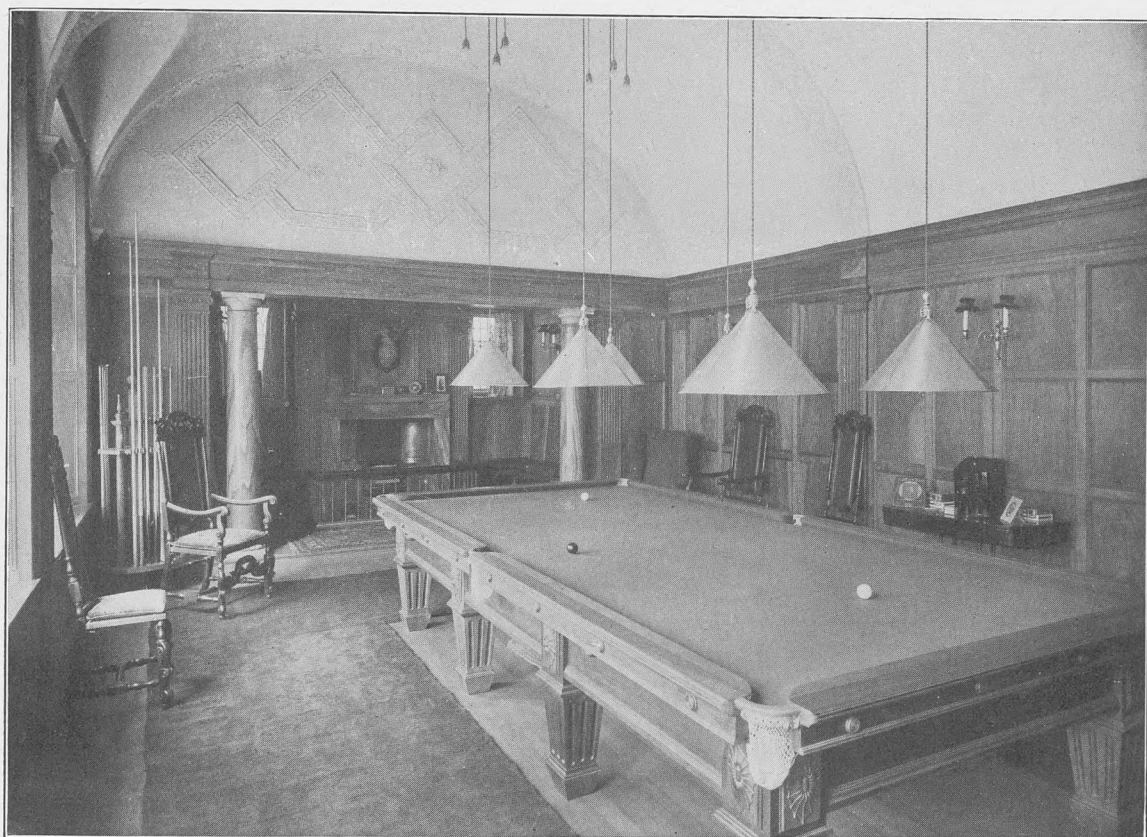
JAMES MILLER, A.R.S.A., *Architect*, GLASGOW.



Photo: Bedford Lemere & Co.

The drawing-room is panelled in wood the whole height, painted white. The chimneypiece is also of wood and pavonazzo marble, the drops at sides of mantel being carved in lime-tree. The ceiling and cornice are of fibre plaster. The whole room is finished in white.

HOUSE AT LOWTHER TERRACE,
KELVINSIDE, GLASGOW.
THE DRAWING-ROOM.



Photos: Bedford Lemere & Co.

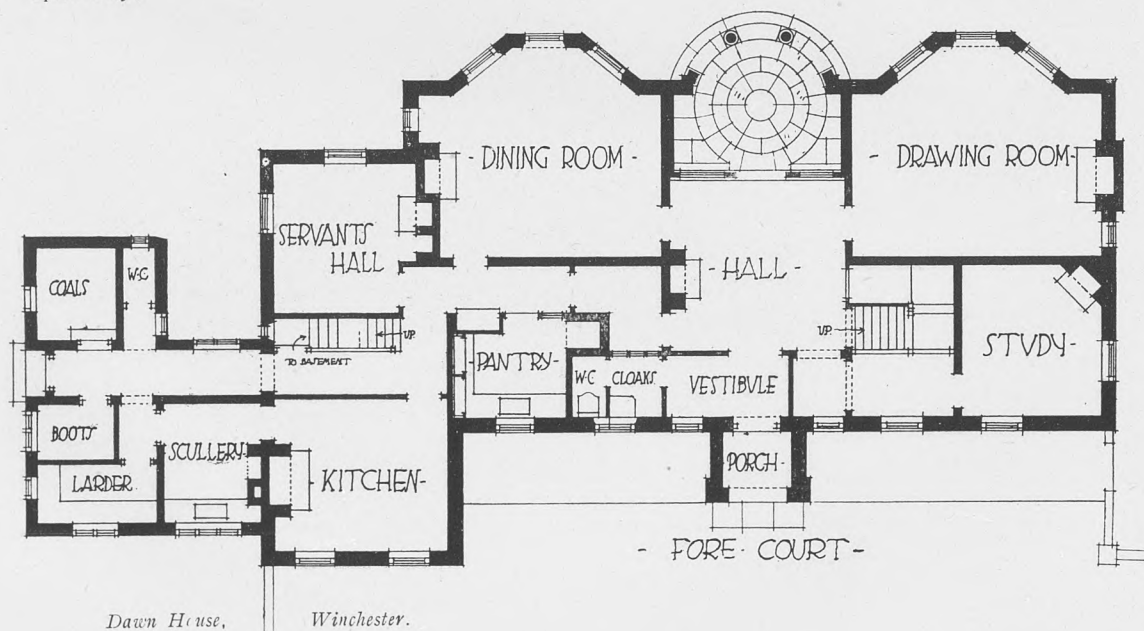
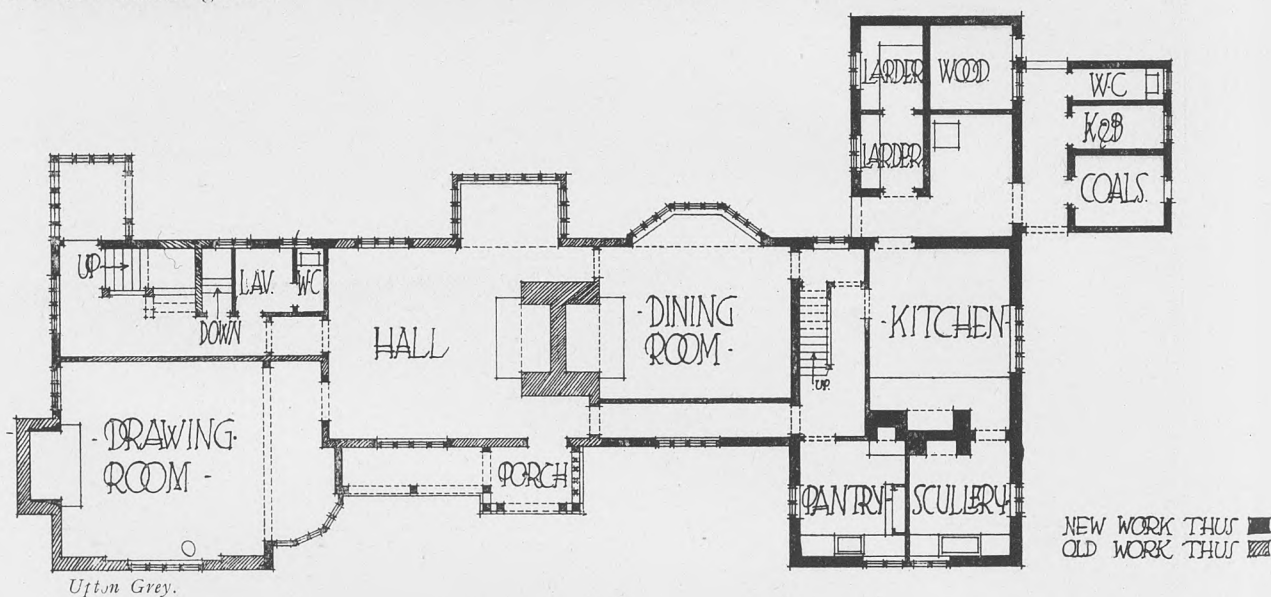
HOUSE AT LOWTHER TERRACE,
KELVINSIDE, GLASGOW.
THE BILLIARD-ROOM AND THE
"ADAM" BEDROOM.

The billiard-room walls are panelled in Italian walnut, and the elliptical ceiling is finished in fibre plaster with low-relief pattern. The walls, fittings, and furniture of the "Adam" bedroom are in mahogany, painted white, and the ceiling is in fibre plaster.

ERNEST NEWTON, *Architect*, LONDON.

UPTON GREY.—This was an old farm-house which had been rather ruthlessly altered from time to time ; part of it was used as two labourers' cottages. Owing to the nature of the work there was no general contract for the buildings and repairs. Mr. Manser, of Sheffield on Loddon, undertook all the work as day-work. Mr. Nicholls acted as clerk of works, or architect in residence, and rendered very valuable services. Most of the old work was in a bad condition and required very careful handling. Internally there was an oak staircase and two pleasantly panelled bedrooms. The staircase was carefully repaired, and the panelling was all taken down, cleaned, and replaced ; that from one of the bedrooms was put in the hall. The half-timber work of the porch and hall bay is all of solid construction ; the oak that was used came from an old barn that had been pulled down. Externally but little of the old work remained but two chimney stacks and a half-timber gable.

DAWN HOUSE, WINCHESTER.—This house stands on high ground sloping to the south-east, about a mile to the east of Winchester. The buildings are faced with Chichester clamp bricks with deep red Wrotham dressings, and the roofs of a rich deep red shade of hand-made Wrotham tiles. The cornice is of wood, and together with the rest of the external woodwork, except the shutters, is painted white. The shutters are painted green. The general contractors for the house were Wise & Co., of Deal. The motor house and cottages were built by Musselwhite & Sapp, of Basingstoke, who also built all the garden walls, &c. The electric-light work was carried out by Drake & Gorham under the supervision of Mr. Stanhope Thornton. The electric-fittings were all specially made by Shirley & Co., of Percy Street, W. The grates for the principal rooms were supplied the Well Fire Co., the others by Thos. Elsley, Ltd. Mr. Wells was the clerk of the works.



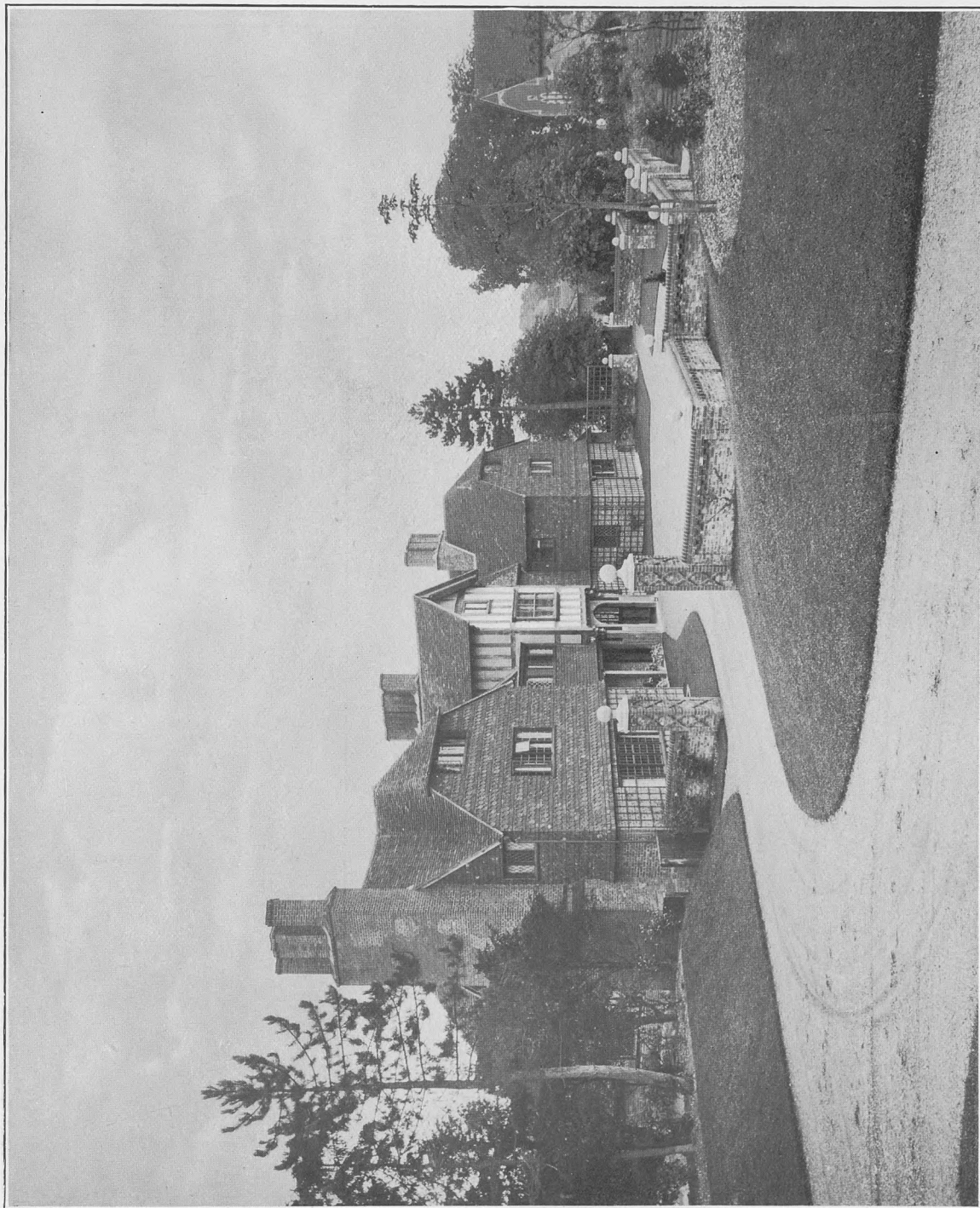


Photo: T. Lewis.

This was an old farmhouse which had been rather ruthlessly altered from time to time; part of it was used as two labourers' cottages. Most of the old work was in a very bad condition, and required careful handling.

UPTON GREY, . . .
ENTRANCE FRONT.

ERNEST NEWTON, *Architect*, LONDON.

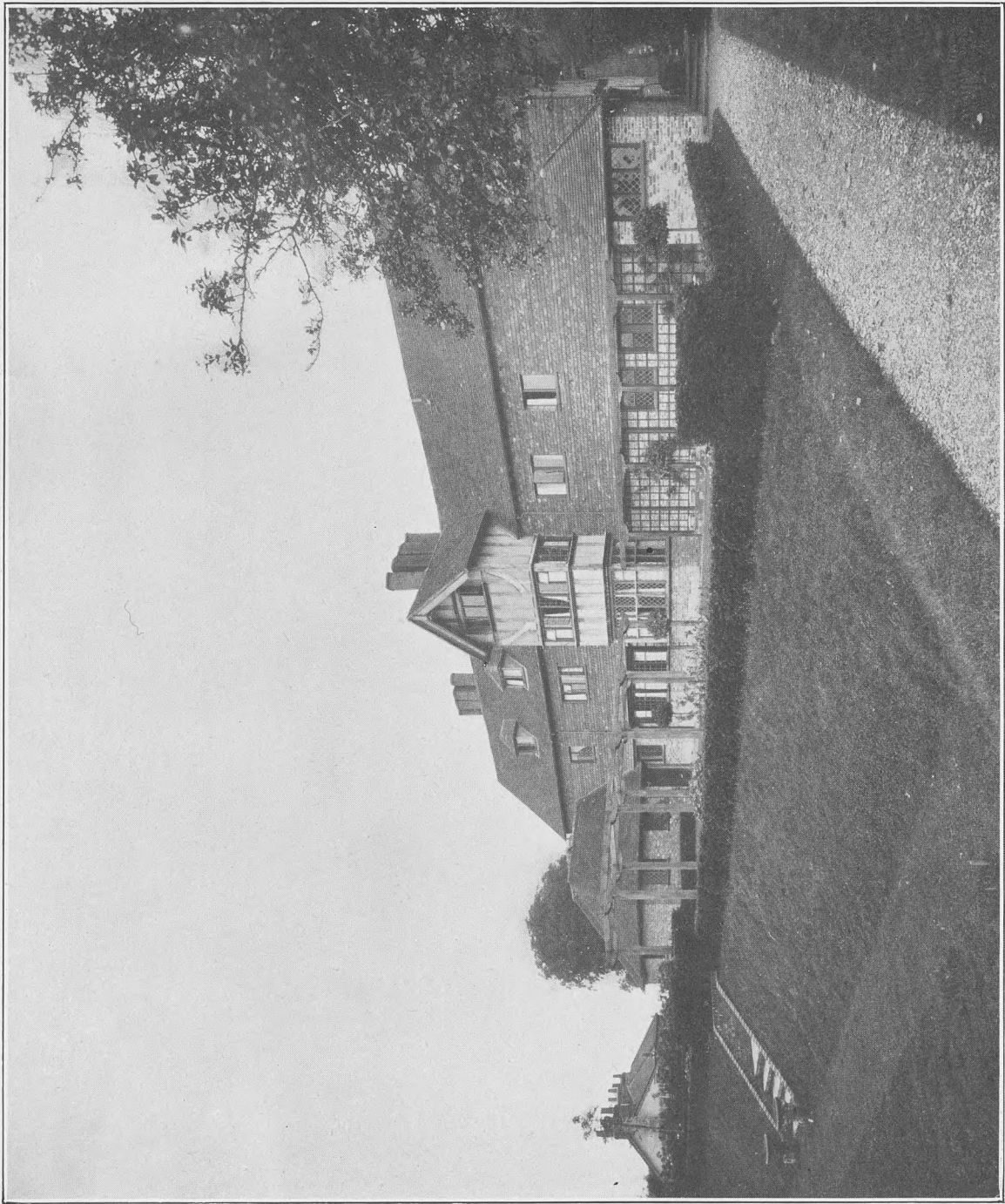


Photo: T. Lewis.

Externally but little of the old work remained but two chimney stacks and a half-timber gable. This gable is at the north side, and does not show in the photographs. The half-timber work of the porch and hall bay is all of solid construction; the oak that was used came from an old barn that had been pulled down.

UPTON GREY. .
GARDEN FRONT.

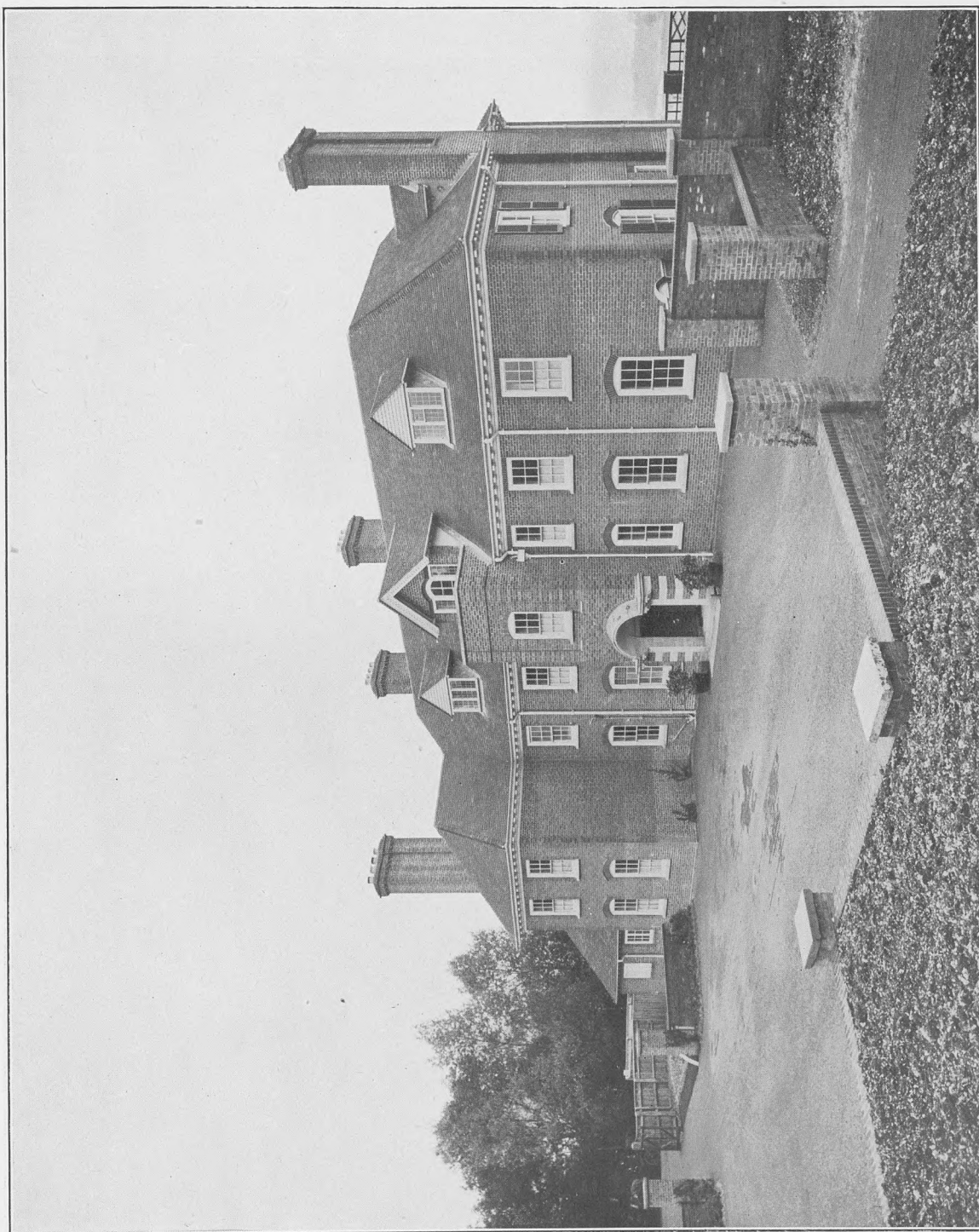


Photo : T. Lewis.

This house stands on high ground sloping to the south-east, about a mile to the east of Winchester. The buildings are faced with Chichester clamp bricks with deep-red Wrotham dressings, and the roof, of a rich deep-red shade, of hand-made Wrotham tiles.

DAWN HOUSE, WINCHESTER.
ENTRANCE FRONT.

ERNEST NEWTON, *Architect*, LONDON.

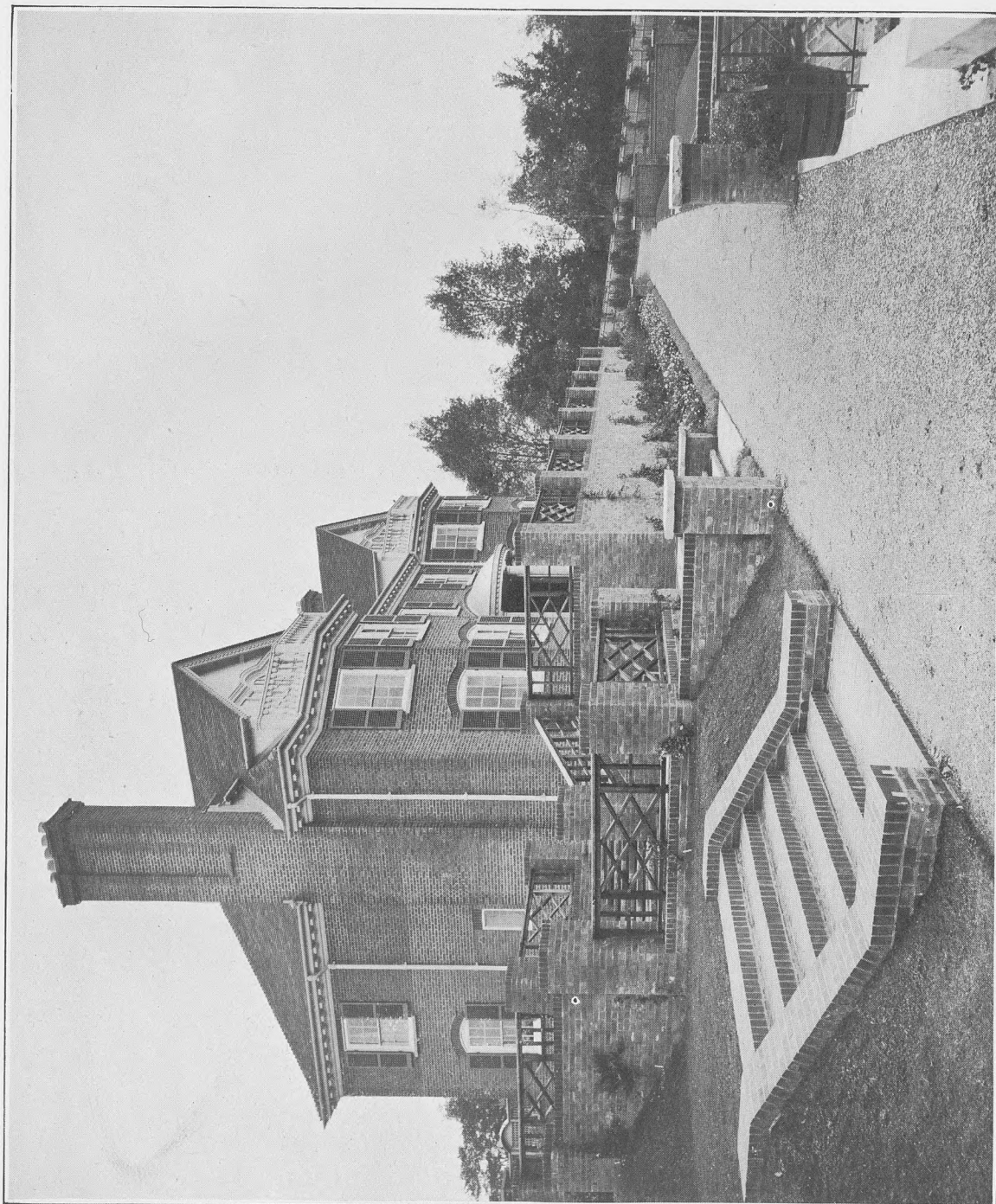


Photo: T. Lewis.

The special feature of the plan is the hall with the large garden porch. The exterior cornice is of wood, and together with the rest of the external woodwork, except the shutters, is painted white. The shutters are painted green.

DAWN HOUSE, WINCHESTER.
GARDEN FRONT.

BURTON MANOR, CHESHIRE.—Burton Manor is on the rising ground to the north of the Dee, and the south front looks out over the river to the Welsh mountains beyond. As the outer and the dividing walls of the portion comprising the drawing-room, garden room, and the library, which formed part of the earlier house, were substantially built, these were, with the roof timbers, re-used as part of the new house when the rest was pulled down. The outer slope of the roof was altered in shape and re-covered with thick grey Westmorland slates, and the walls externally were refaced in local red sandstone quarried on the estate. The same materials were used for the walls and roofs of the new building as a whole. From the south-east corner of the dining-room round to the north-east corner of the north front the external walls were built hollow, the inner part of the walls being of brick. In general arrangement the plan places the entrance on the north, the reception-rooms on the south and west, and the kitchen on the east with two uncovered internal courts. The servants' quarters being placed on a mezzanine floor instead of on a top floor, a practical use is thus made of the greater height required in the large reception rooms. The fountain court is

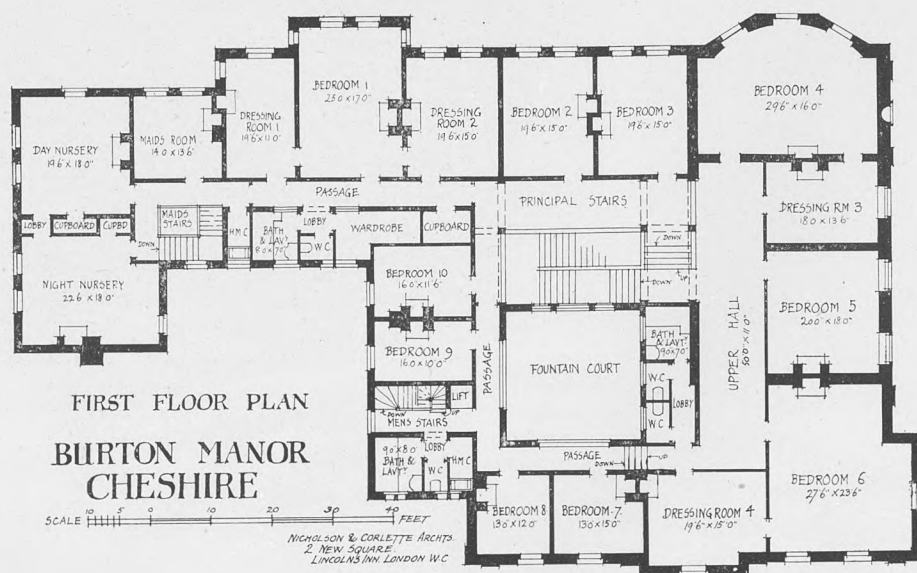
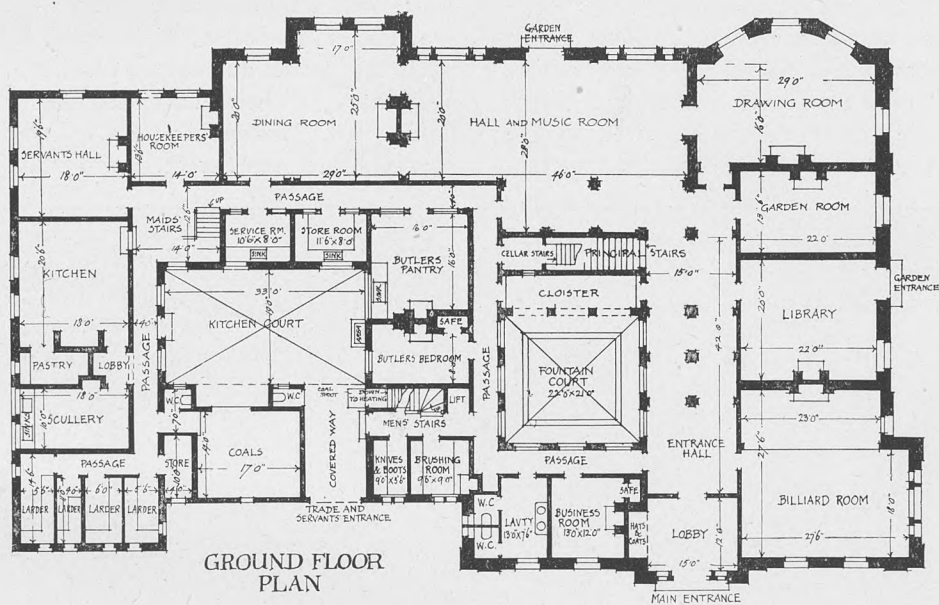
paved with black and white marble, and the walls finished in plaster of uneven surfaces worked with a wooden float. The piers and keystones are of red sandstone, and the arches and horizontal bands are red hand-made tiles; the woodwork of this court being painted green. The carved and pierced panelling to the principal staircase, the stone, marble, and wood mantelpieces, the paving, wrought ironwork, door furniture and fittings, rainwater heads, stone and wood carving, decorative plasterwork, and the wall panelling in the dining room, were executed by the various craftsmen from the architects' designs and full-size details.

The contractors were Alexander White & Sons, Liverpool, and the following are some of the sub-contractors:—Decorative plaster-work, G. P. Bankart, London, and H. H. Martyn & Co., Cheltenham; external carved stonework and woodwork on the north front, H. H. Martyn & Co., Cheltenham; carved woodwork on principal stairs and chimneypieces, H. K. Kucheman, Pitsea, Essex; marblework, Fenning & Co., London; rainwater-heads, locks, and furniture, Lockerbie & Wilkinson, Birmingham; heating, Gibbs, Renton, & Co. Ltd., Liverpool; electric lighting, F. Geere Howard, Berners Street, London, W.



The Fountain Court.

Photo: Cyril Ellis.



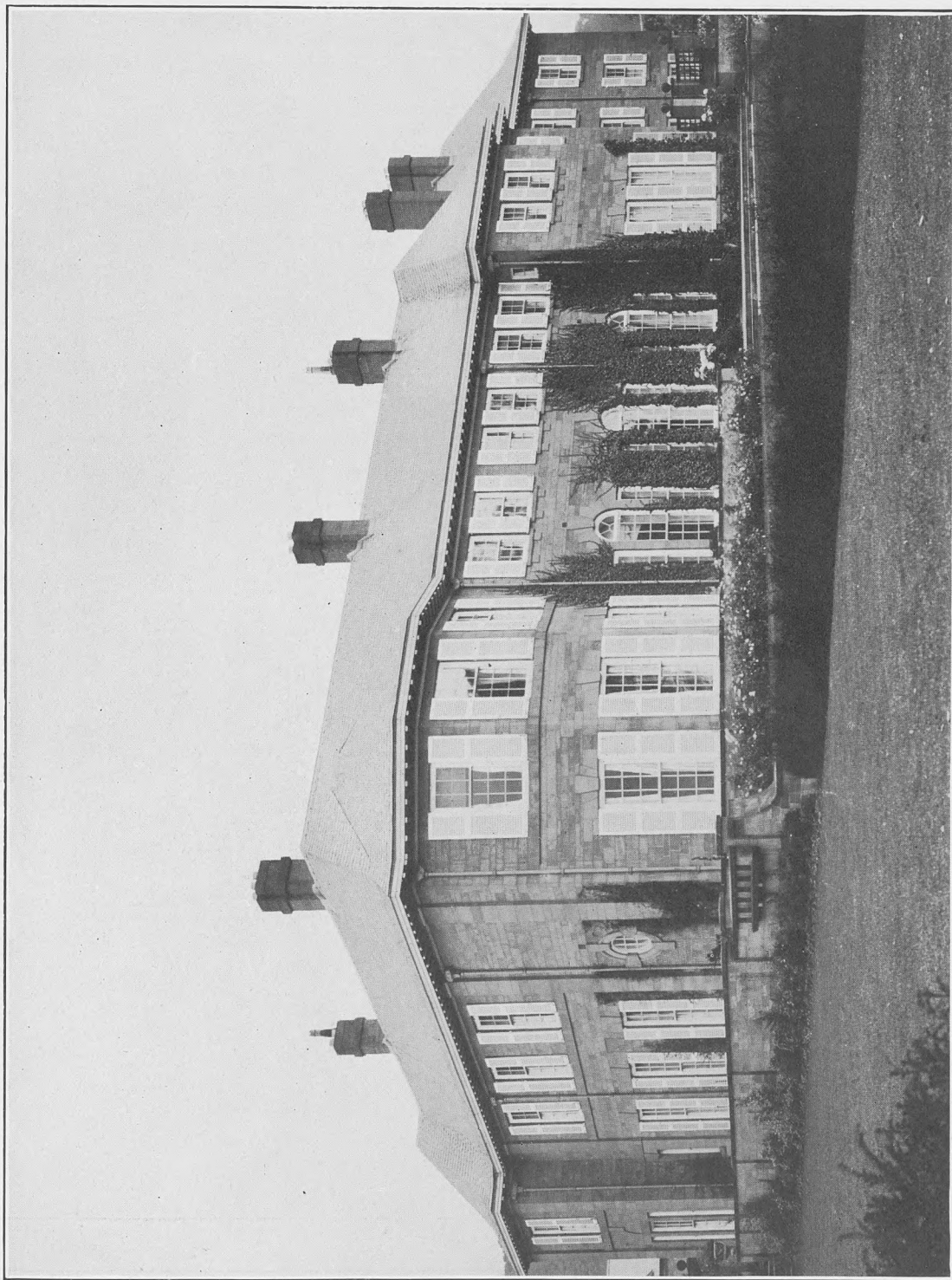


Photo: Cyril Ellis.

Burton Manor stands on rising ground to the north of the Dee, and the south front looks out over the river to the Welsh mountains beyond. The outer and the dividing walls of the portion comprising the drawing-room, garden-room, and library formed part of an earlier house.

BURTON MANOR, CHESHIRE .
VIEW OF THE SOUTH FRONT.

NICHOLSON and CORLETTE, *Architects*, LONDON.

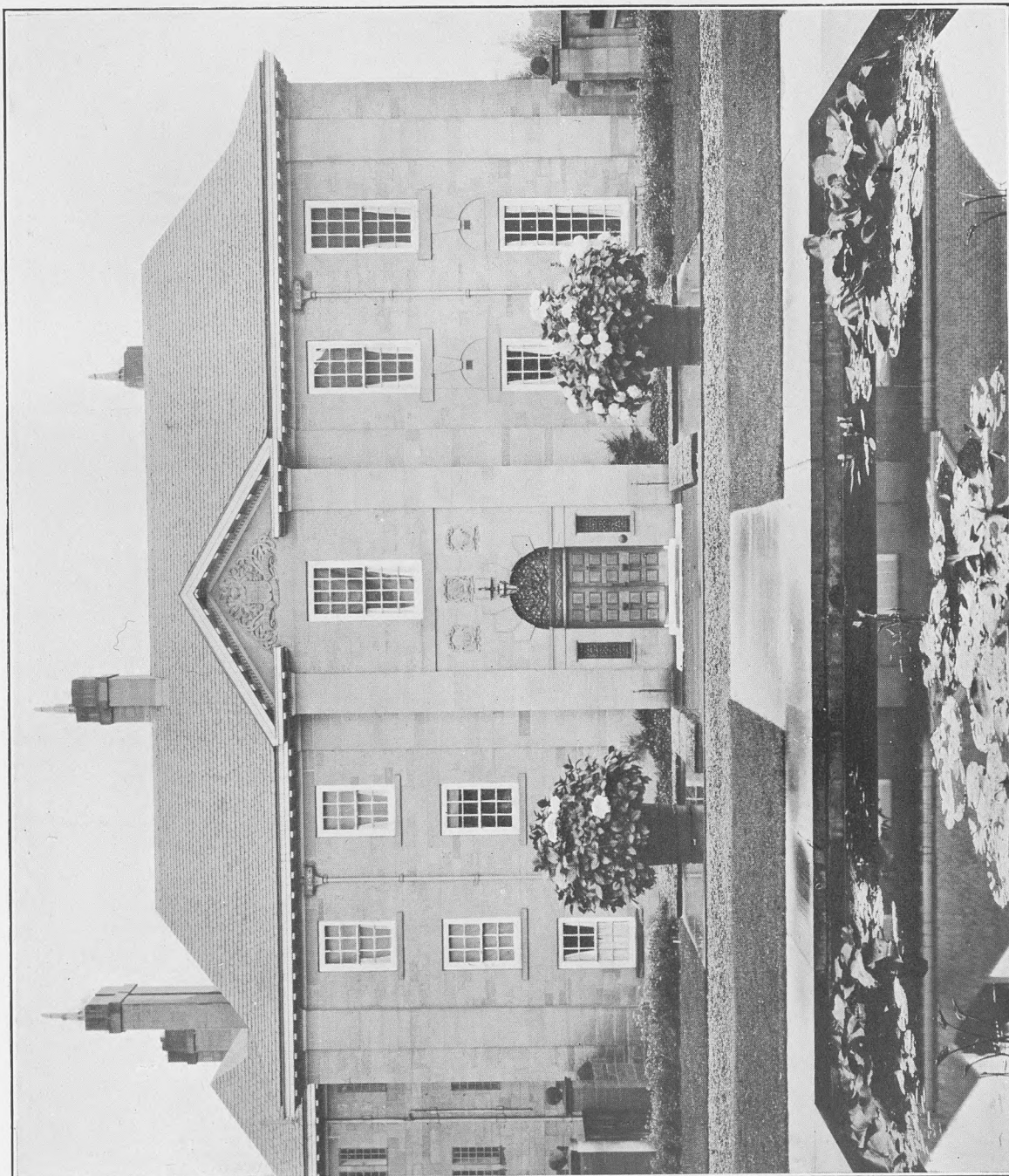


Photo: Cyril Ellis.

The outer slope of the roof over the old portion was altered in shape and re-covered with thick grey Westmorland slates, and the walls externally were refaced in local red sandstone quarried on the estate. The same materials were used for the walls and roofs of the new building as a whole.

BURTON MANOR,
CHESHIRE. THE
NORTH FRONT .

NICHOLSON and CORLETTE, *Architects*, LONDON.

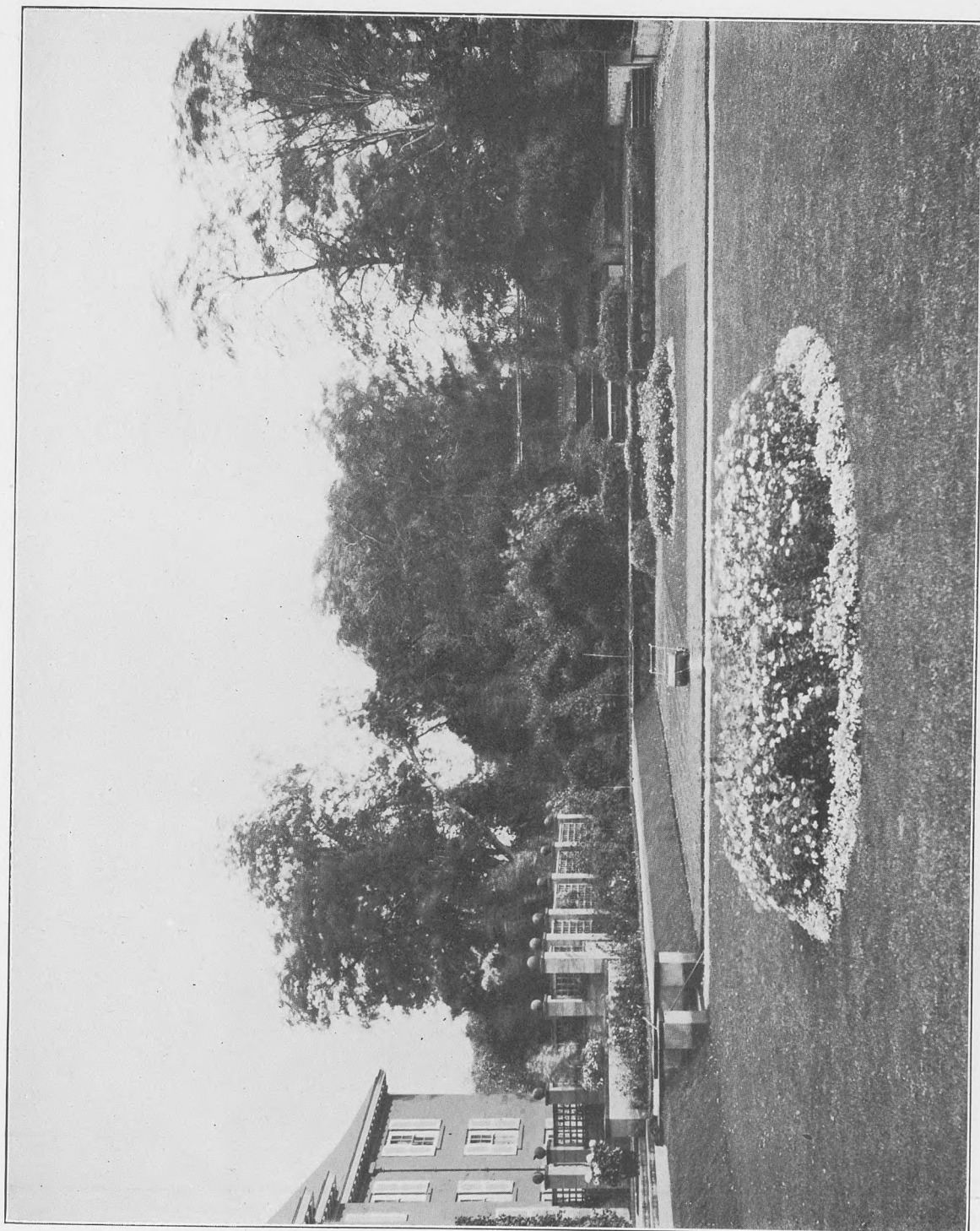


Photo: Cyril Ellis.

The gardens shown in the view on this and the next page were designed as a part of the architectural scheme in connection with the house itself.

BURTON MANOR,
CHESHIRE. THE
SOUTH GARDENS.

NICHOLSON and CORLETTE, *Architects*, LONDON.

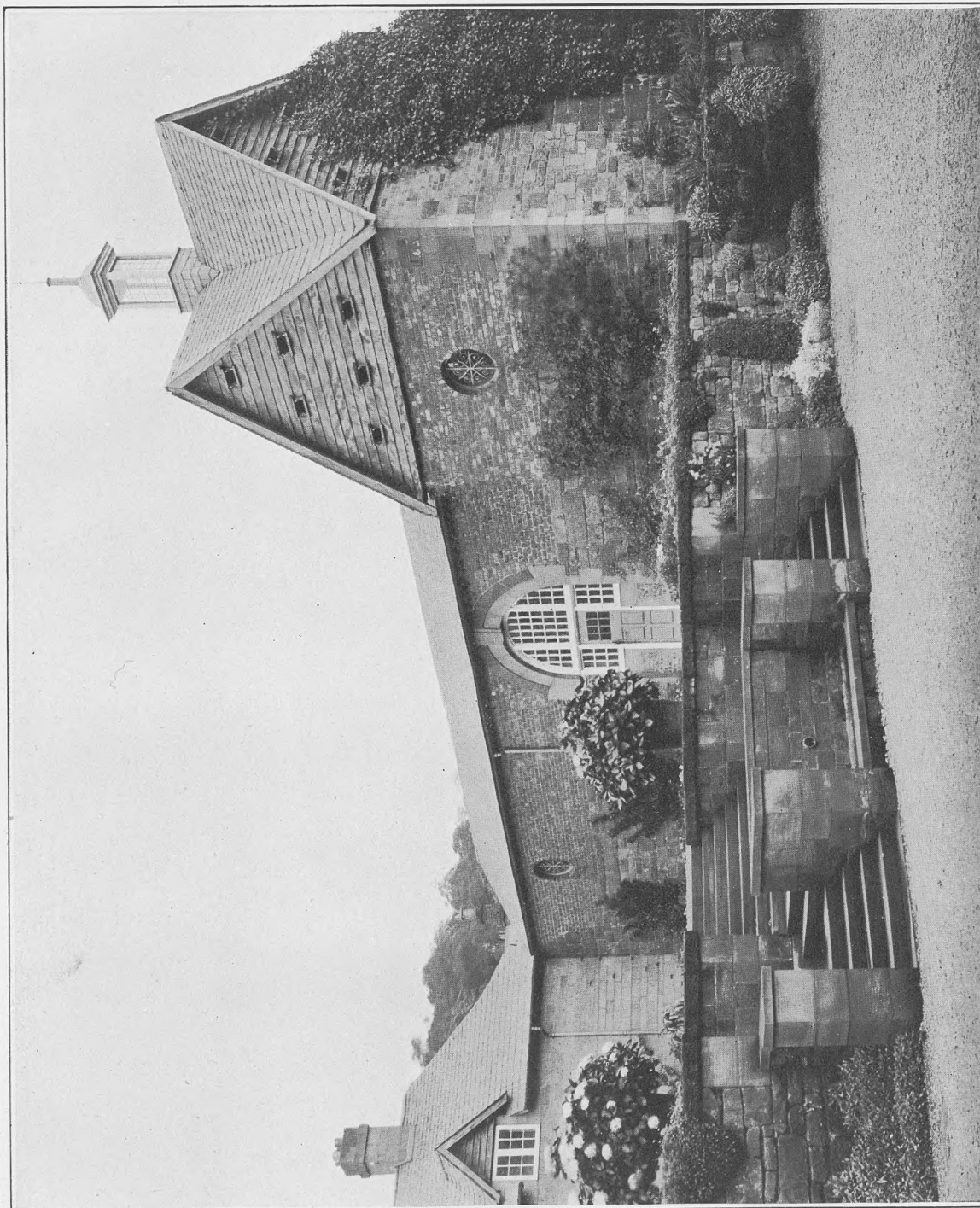


Photo: Cyril Ellis.

The south wall of the stables forms the north boundary of the forecourt, and an existing shed with a roof of low slope was made to form the eastern boundary, while a new and higher portion with gables was built as a termination on this side towards the south. The weather-boarding to the gables is of unpainted elm.

BURTON MANOR . . .
CHESHIRE. THE . . .
NORTH GARDEN . . .
AND FORECOURT . . .

RESTORATION OF AN OLD MANOR HOUSE, SOMERSET.—The old Manor House particulars of the interiors of which are here published is situated in Somerset. Until recently it had been used as a farm, but the property, having been purchased for residential purposes, has now been thoroughly put in order and the original character of the house discovered and carefully restored, with necessary kitchen quarters added in the same manner.

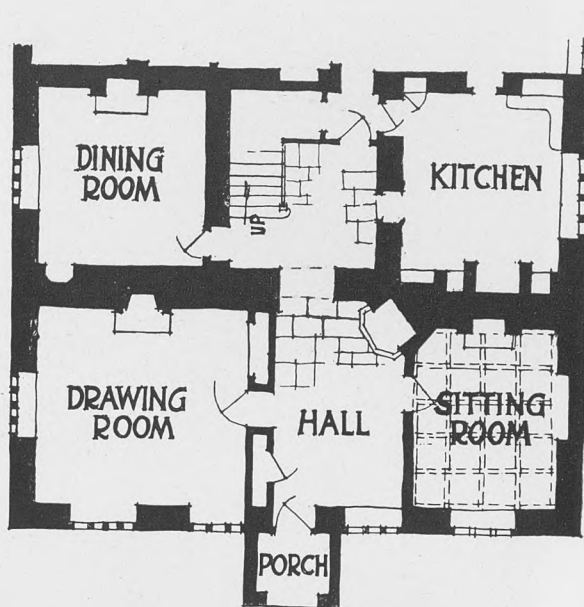
The dining-room is a small room panelled in oak cut out of old beams, with a Ham Hill stone fireplace interior, all finished to agree as nearly as possible with the character of the old house.

In the restoration of the sitting-room, an old fireplace was discovered behind the plaster, which has been retained. A hob grate with stone interior has been inserted, just enough room being left for two oak seats with old panels in the remaining space in the ingle-nook. The timbers in the ceiling were also discovered and re-exposed, and the old linenfold panels and other treatment added to complete the room.

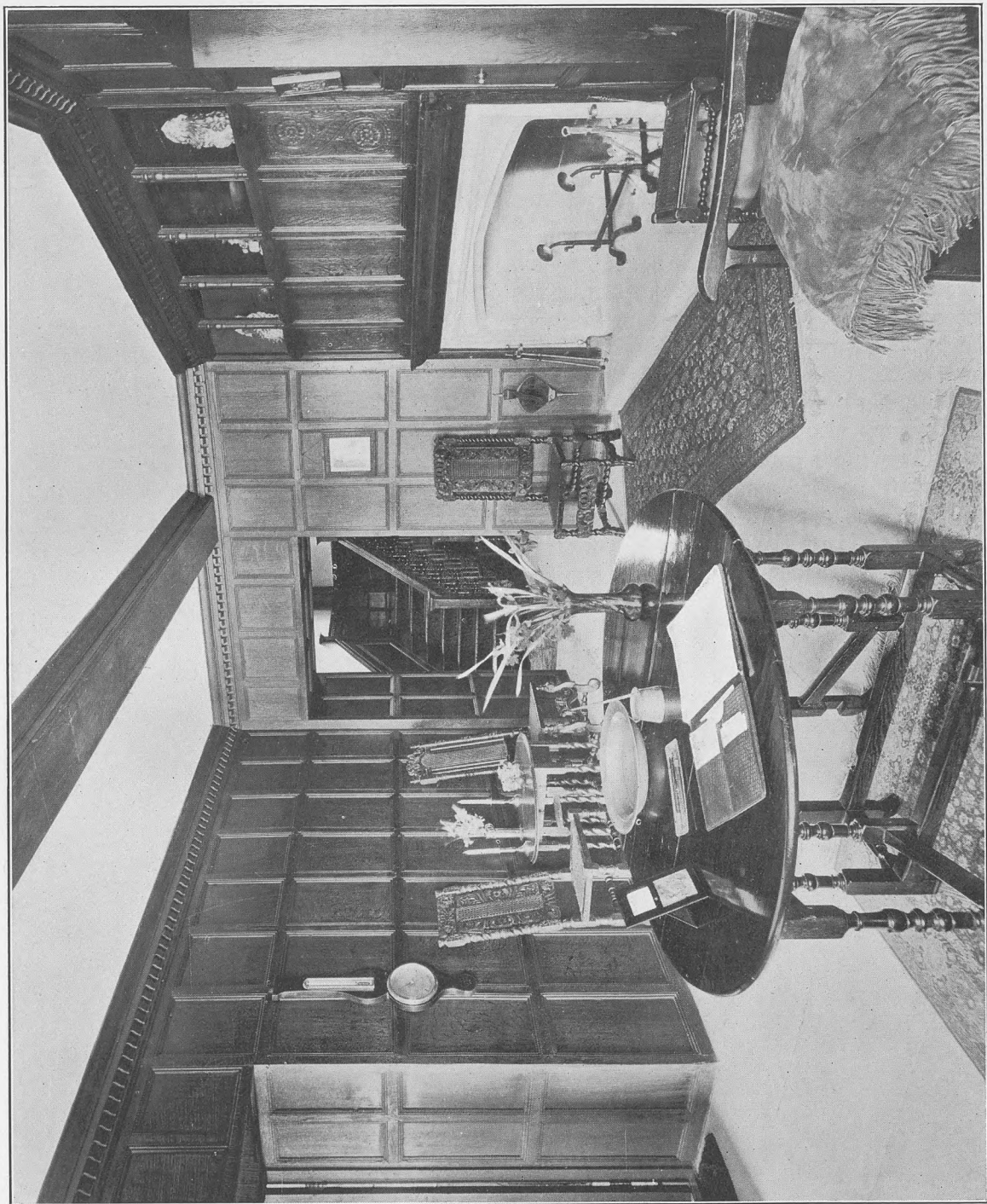
The hall is also panelled in old beam oak and paved with old Ham Hill stones; the fireplace interior is also of Ham Hill stone. The staircase seen through the opening had evidently been of

Georgian character, and has now been completed in the same manner.

The house had been neglected for so long that great care had to be taken in carrying out the work to prevent the whole house falling down. E. C. Hughes, of Wokingham, was the general contractor, and the oak-work in the interiors was carried out by Gill and Reigate.



The Sitting-room.



The hall is panelled in old beam oak and paved with old Ham Hill stones ; the fireplace is also of Ham Hill stone. The staircase seen through the opening had evidently been of Georgian character, and was completed in the same manner.

RESTORATION OF AN
OLD MANOR HOUSE,
SOMERSET
THE HALL



The dining-room is a small room panelled in oak cut out of old beams, with a Ham Hill stone fireplace interior, all furnished to agree as nearly as possible with the character of the old house.

RESTORATION OF AN
OLD MANOR HOUSE,
SOMERSET.
THE DINING-ROOM. .

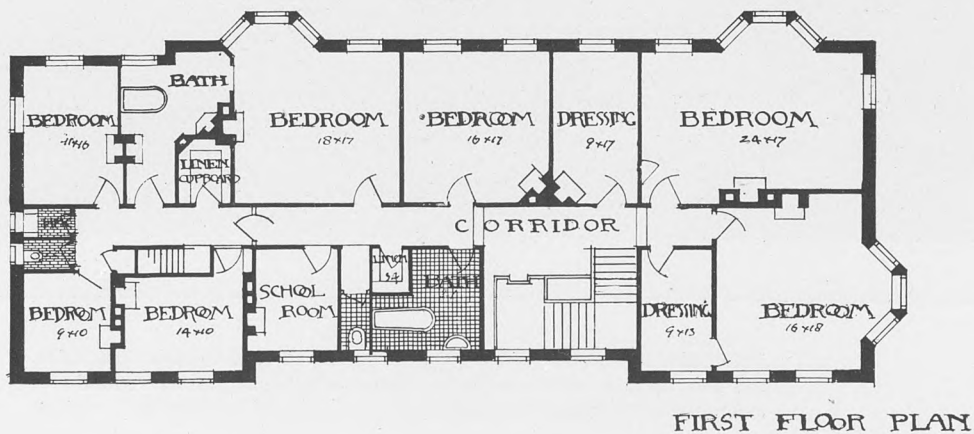
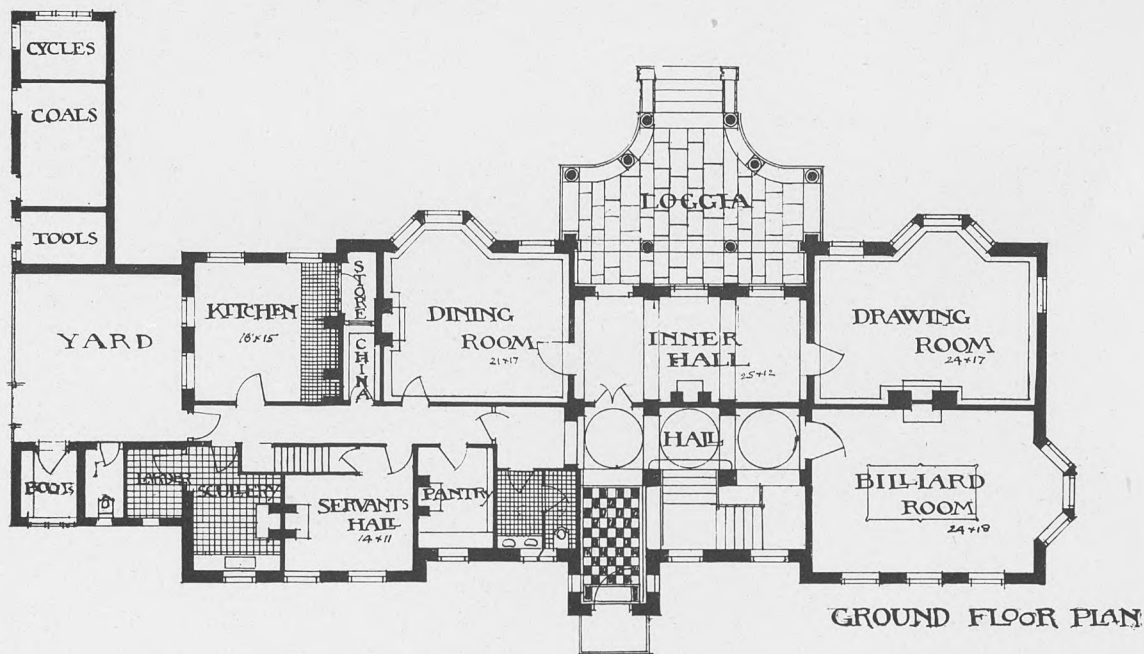


In the sitting-room an old fireplace was discovered behind the plaster; a hob grate with stone interior has been inserted, just enough room being left for two oak seats with old panels in the remaining space in the ingle nook. The timbers in the ceiling were also discovered and re-exposed.

RESTORATION OF AN
OLD MANOR HOUSE,
SOMERSET
THE LIVING-ROOM. .

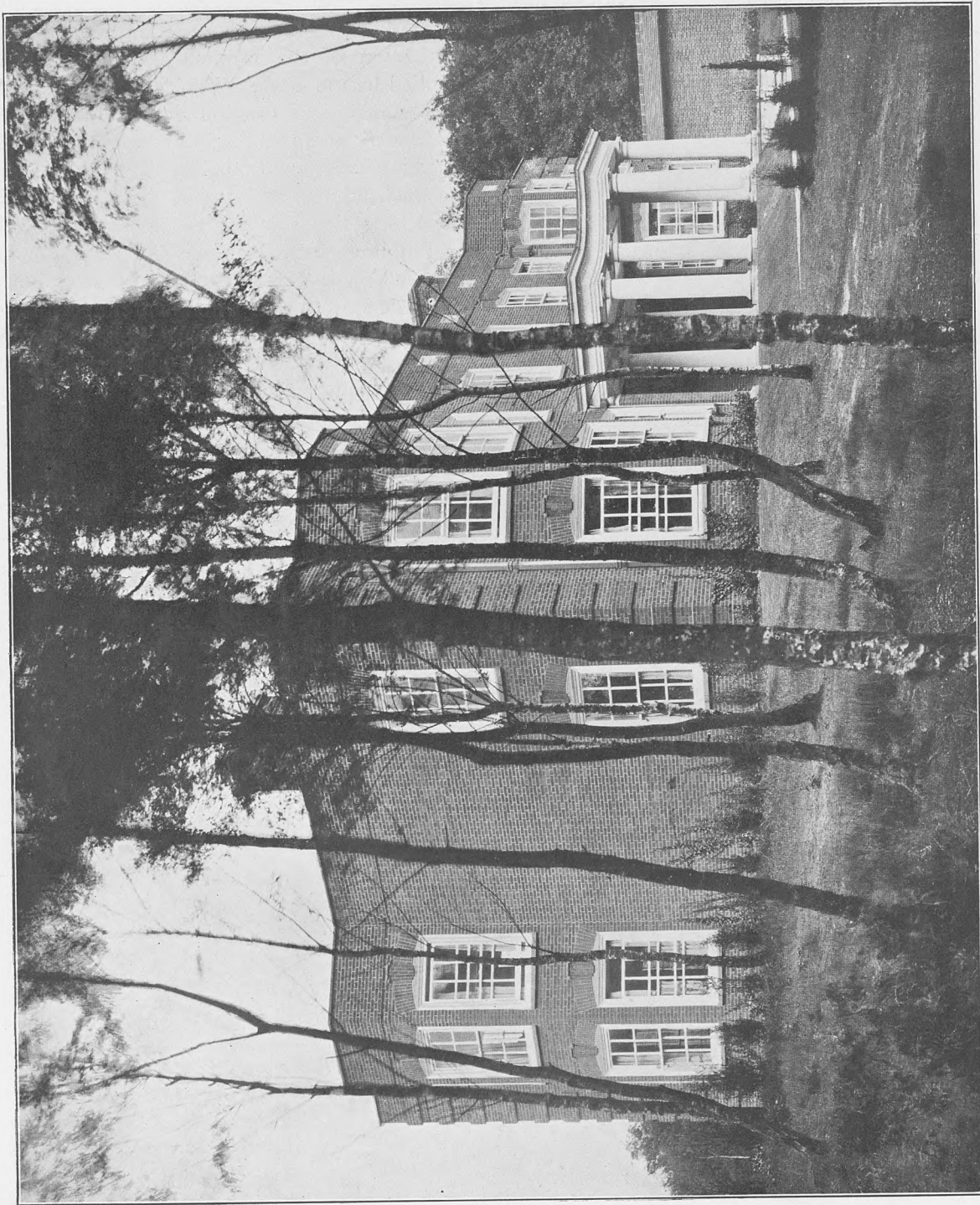
HOUSE NEAR FARNHAM, SURREY.—This house, an example in the modern Georgian manner, is built in red brick, with stone dressings to the porch, brick quoins relieving the surface at the corners of the bay, &c. The windows are of wood painted white. The bricks are 2 in., most carefully selected for colour. The result is most subdued; an effect of great quietness was aimed at, and, it is believed, has been attained. The entrance hall and vaulted corridor are simply finished in white, the latter being paved with dark red hexagonal tiles, and the entrance hall has a floor of black and white marble squares. The hall has walls panelled with oak. The inner hall is panelled with basswood stained black, but not sufficiently dark to hide the grain. The ceiling has modelled plaster beams. The fireplaces have a Teale grate with a surround of Medmenham tiles. The drawing-room, to which this forms the lobby, is panelled in pine, painted

white, and the dark panelling of the hall acts as a foil. The general contractor was A. G. Marden, of Farnham. The bricks for the south front were supplied by T. B. Lawrence & Sons, of Bracknell, and for the north front by Thos. Mitchell, of Guildford. The general contractor carried out all the work, including the panelling, to the perfect satisfaction of the architects. The grates were supplied by the Teale Fireplace Co., of London; G. P. Bankart, of London, executed the modelled plasterwork and the lead rainwater heads. The marble paving was supplied by Art Pavements and Decorations, Ltd., London, and Van Straaten & Co. supplied the hexagonal tiles in the hall. The sanitary fittings are by Shanks & Co., Ltd.; Staal & Co., London, supplied the front door and made the lantern over it to the architects' full-size details, and Lowndes & Drury, London, made the stained-glass window in the hall from the architects' cartoon.



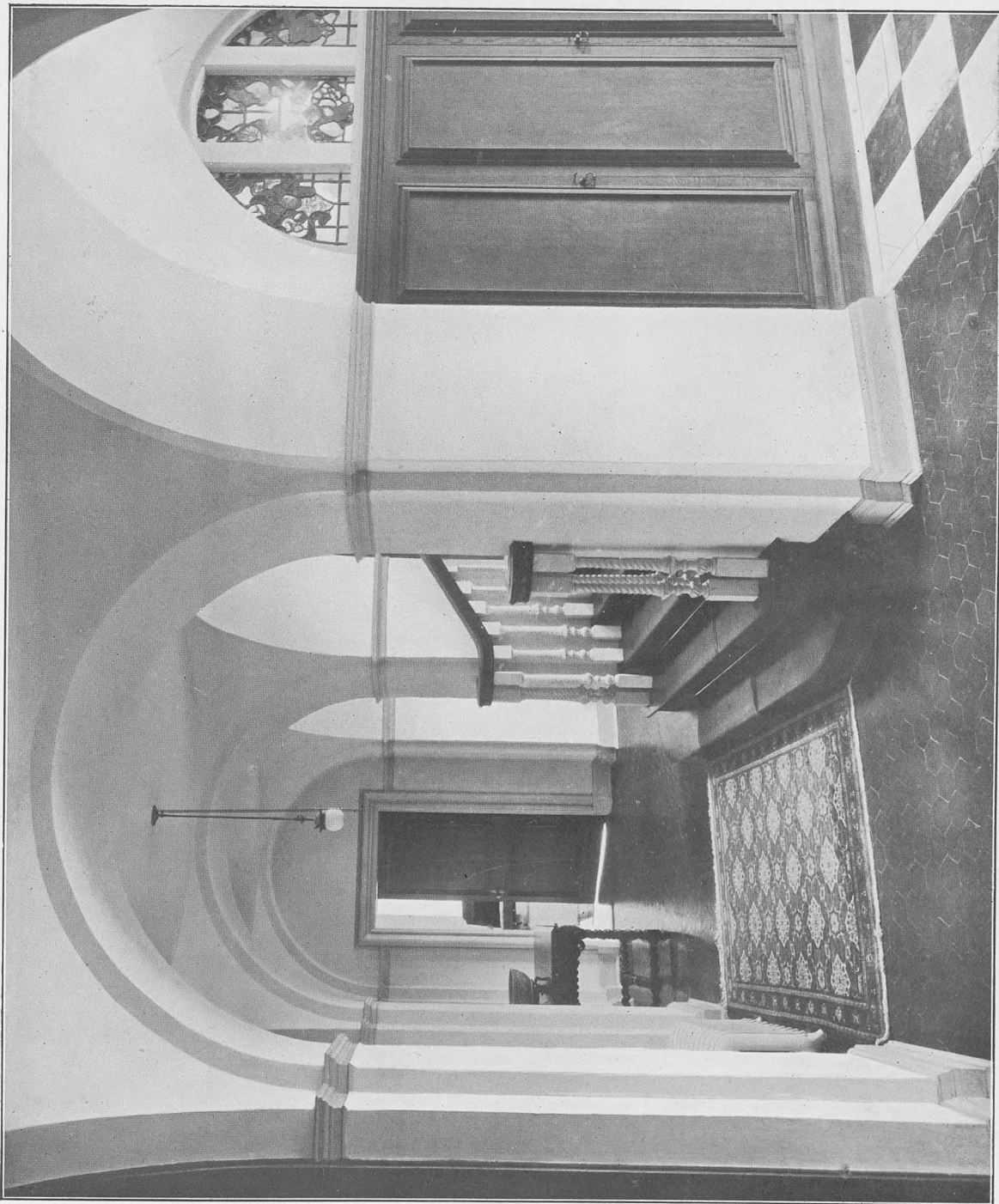
House near Farnham, Surrey.

NIVEN, WIGGLESWORTH, and FALKNER, *Architects*, FARNHAM.



The garden front has a projecting loggia supported on stone columns. The bricks are 2-in., most carefully selected for colour. The result is very subdued; an effect of great quietness was aimed at, and is believed to have been attained.

HOUSE NEAR FARNHAM,
SURREY.
THE GARDEN FRONT. .



The entrance hall and vaulted corridor are simply finished in white, the latter being paved with dark-red hexagonal tiles, and the entrance hall has a floor of black and white marble squares. The hall has walls panelled with oak.

HOUSE NEAR FARNHAM,
SURREY. ENTRANCE . .
HALL AND CORRIDOR. .

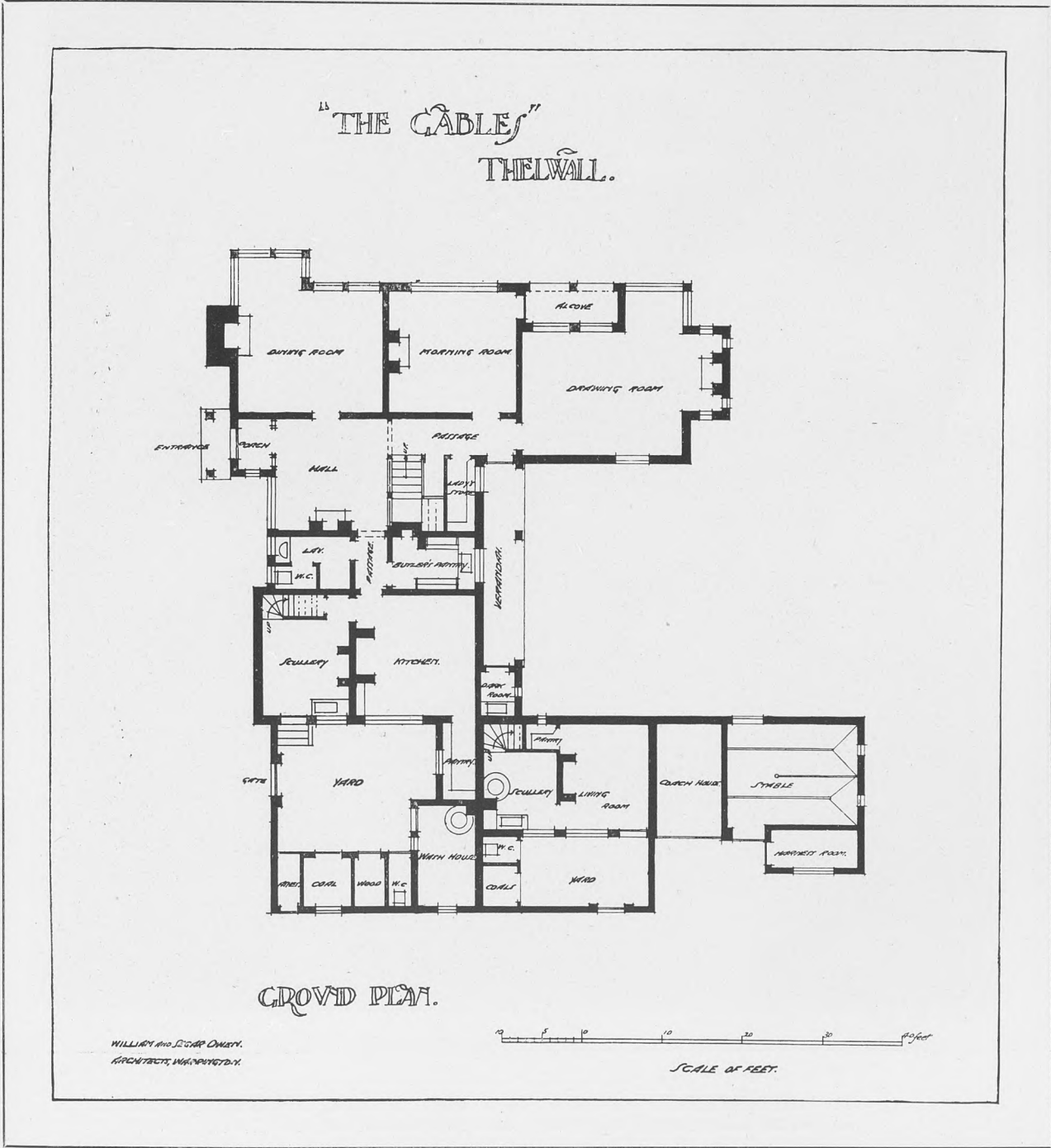


The inner hall is panelled with basswood stained black, but not sufficiently dark to hide the grain. The ceiling has modelled plaster beams. The fireplace is in Medmenham tiles with a Teale grate. The drawing-room, to which this forms the lobby, is panelled in pine painted white, and the dark panelling in this room acts as a foil.

HOUSE NEAR FARNHAM,
SURREY.
THE INNER HALL. . . .

THE GABLES, THELWALL, CHESHIRE.—This house has been designed in the traditional style of Cheshire buildings and has a solid oak half-timber framework on a base of Surrey sand-faced brick, which material is also used for the chimney stacks, &c. The roofs are covered with Yorkshire tiles. The whole of the interior woodwork is of canary wood, stained and varnished. The work

includes stabling for two horses, coach-house, harness-room and coachman's quarters. The accommodation comprises dining-room, morning-room, and drawing-room on the ground floor, with square hall, butler's pantry, kitchen, scullery, and offices. There is a veranda, at one end of which a dark-room has been formed.



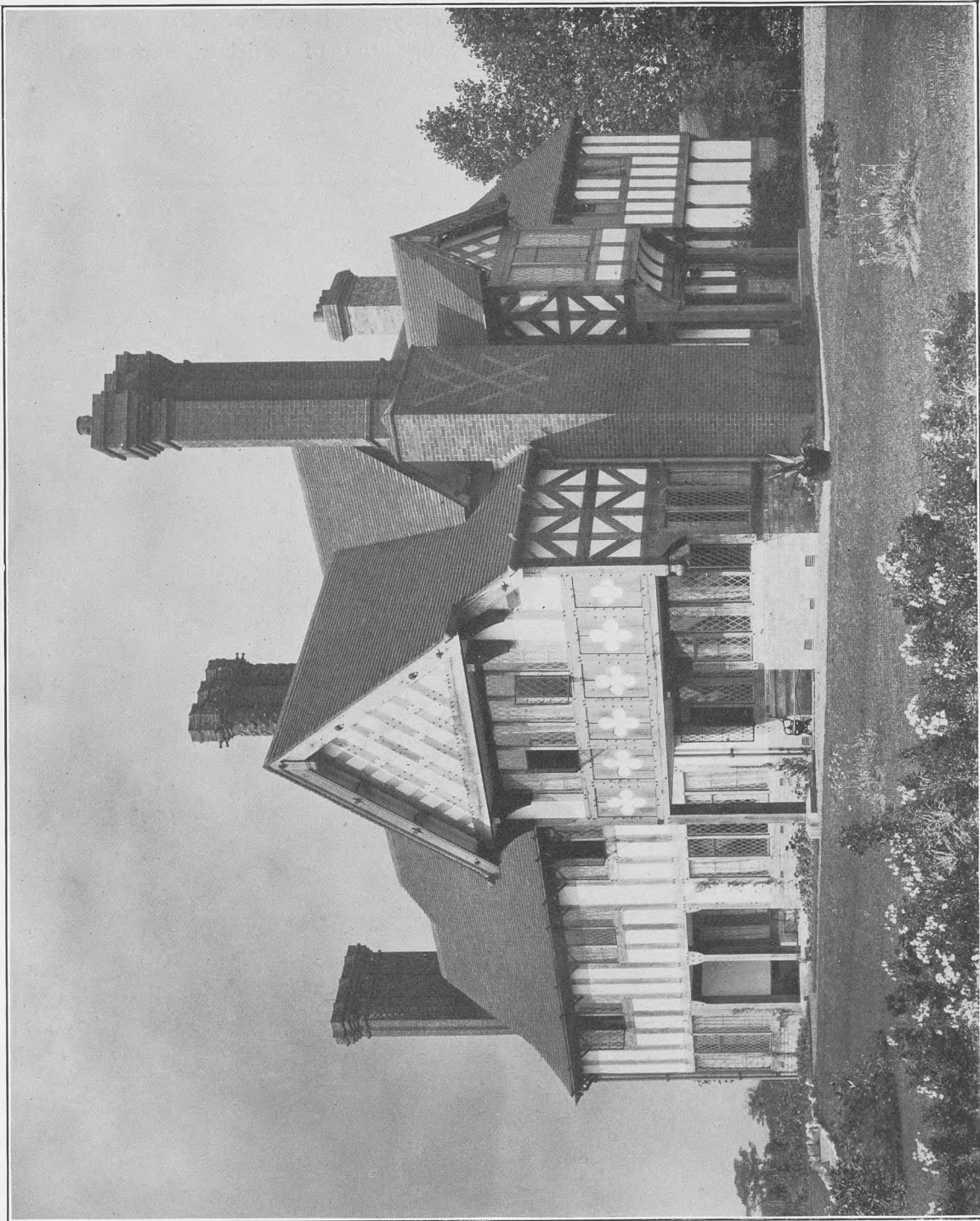


Photo: T. Lewis.

The house in half-timber is in traditional Cheshire style. The framing is solid and of oak, and the bricks are Surrey sand-faced. The roof is covered with Yorkshire tiles.

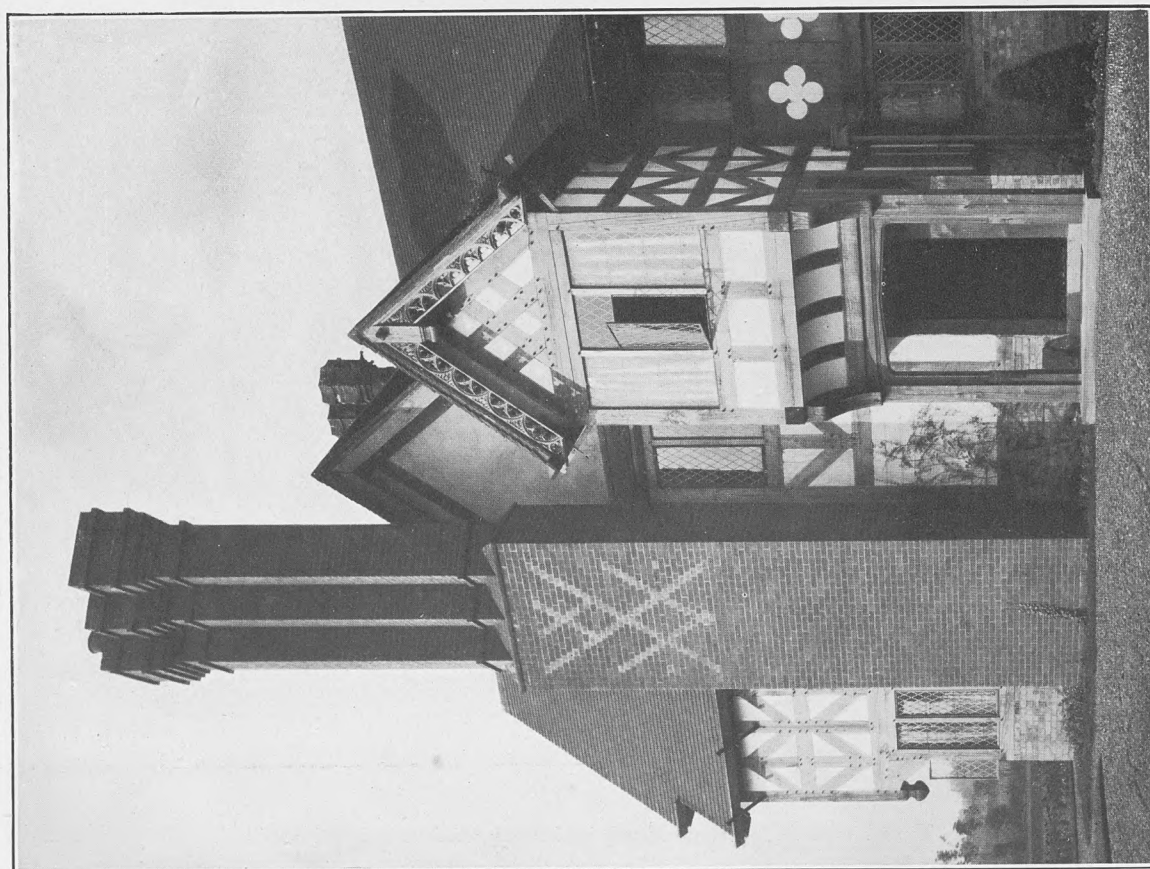
THE GABLES, THELWALL,
CHESHIRE.
SOUTH ELEVATION.



Photo: T. Lewis.

The whole of the interior woodwork is of canary wood, stained and varnished.
The windows have metal casements, with leaded lights having diamond panes.

THE GABLES, THELWALL,
CHESHIRE.
THE DRAWING-ROOM. . .



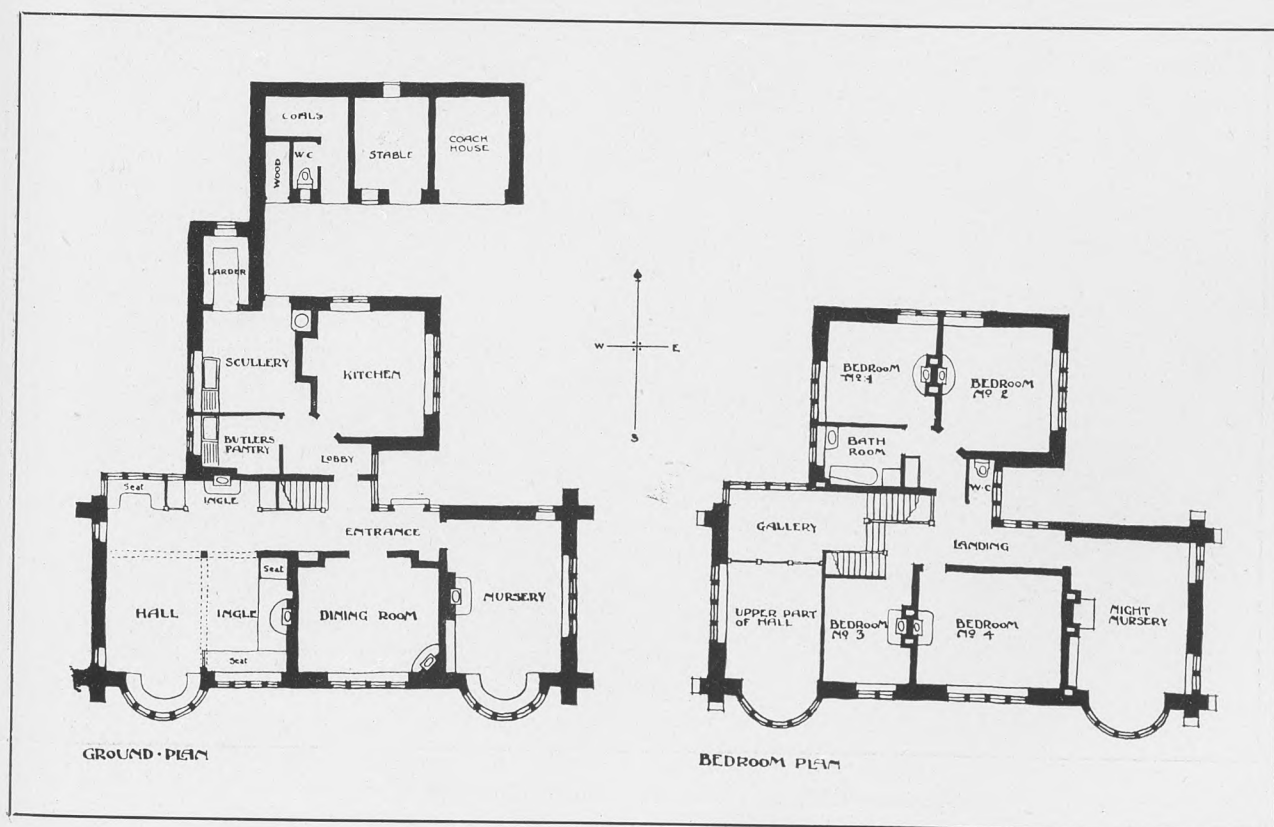
Photos: T. Lewis.

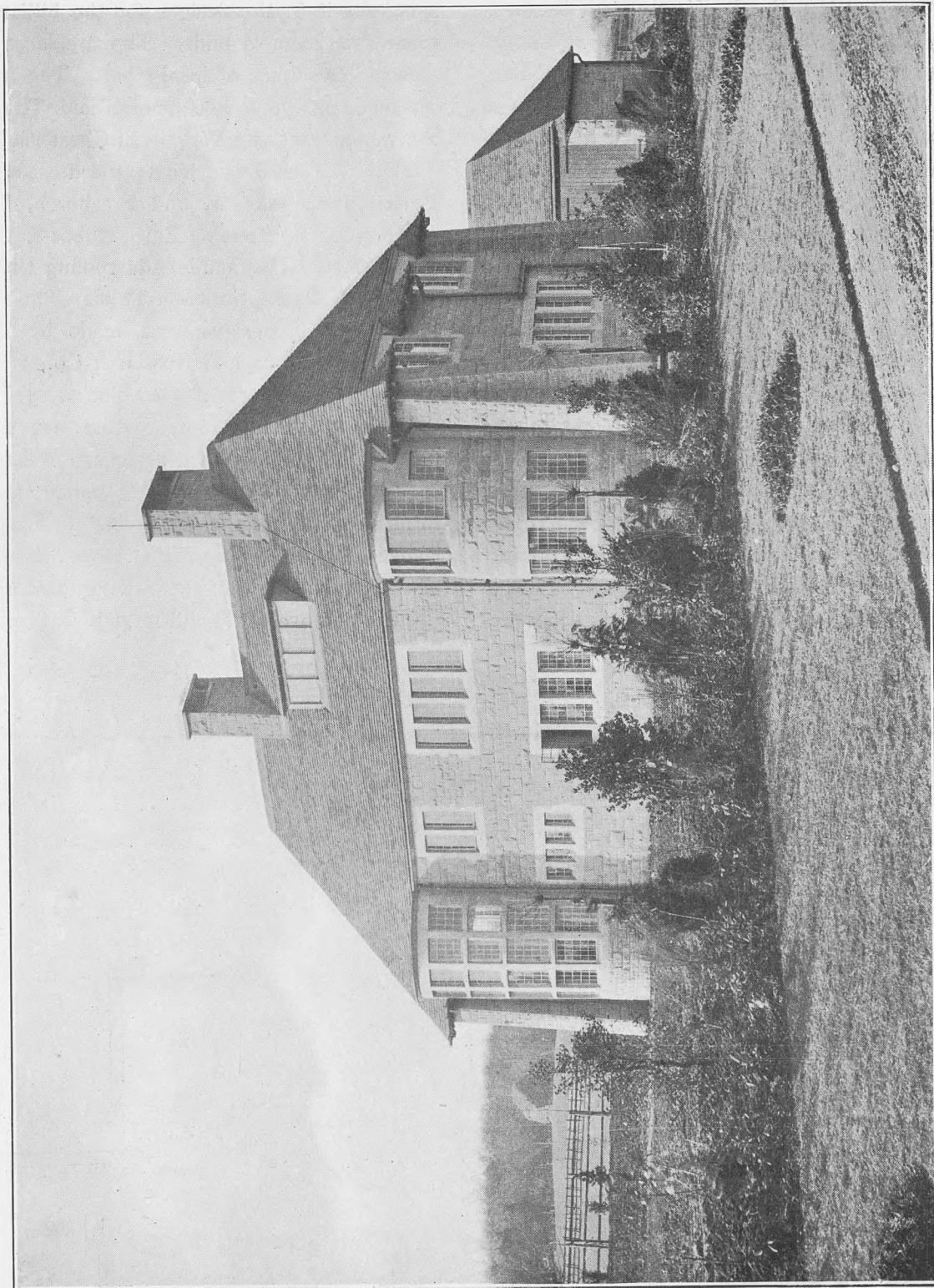
THE GABLES, THELWALL,
CHESHIRE. THE ENTRANCE
PORCH AND THE SOUTH-
WEST ELEVATION.

HOUSE FOR MR. E. R. WOODHEAD, ASHGATE ROAD, CHESTERFIELD, DERBYSHIRE.—This house stands on a hill a few miles out of the colliery town of Chesterfield, in Derbyshire. It faces to the road (from which it stands back a considerable way) and to the south; but in order not to sacrifice any of the precious south front and view to the entrances, and to reserve it all for the windows of the principal rooms, the drive is taken round to the north side of the house, and the front door is placed at that side, but abundantly sheltered and protected. Everything shown in the photographs—all the furniture, the gas-fittings, metal-work, and decorations—has been made to the architects' own designs. In the west wall of the great hall is an arch, built up for the time being, but arranged to open into a billiard-room to be built on at this end of the house. The central part of the fitment on this wall of the great hall is so designed that it can be placed in a position pre-

pared for it in the designs for the billiard-room when this room is built. The fireplaces in the great hall are built of local stone. The furniture was made by Eyre & Sons, Chesterfield. The general contractor was John Wright, of Chesterfield.

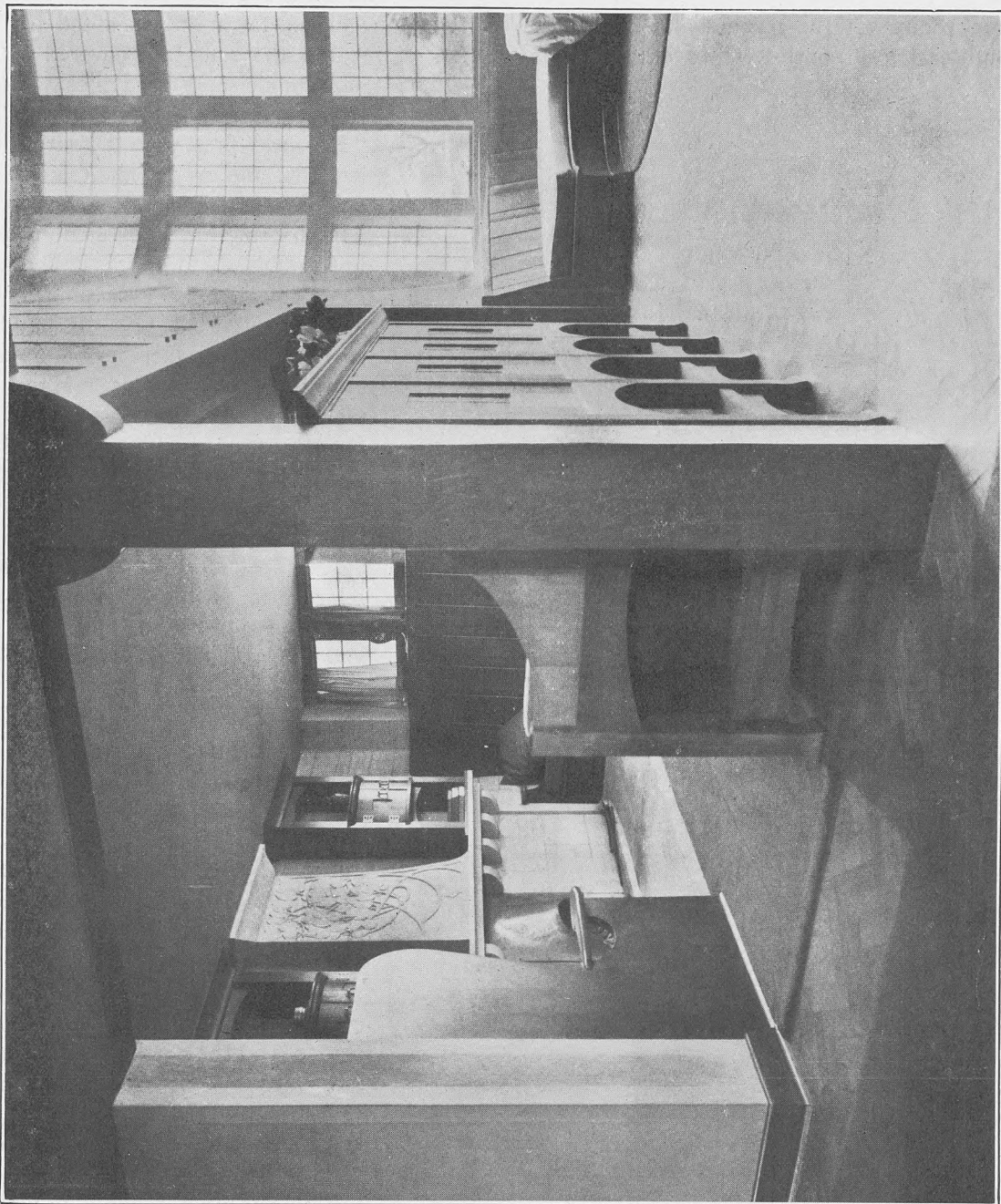
The stone used was local; the dressings from Peasenhurst, Ashover, and Freeburch, Wingerworth. Carved stone by Earp, Hobbs & Miller, of Manchester. The hand-made roofing tiles came from A. W. Peake, Stoke-on-Trent. The grates to the architects' designs were made by Oates & Green, of Halifax, and Russell & Co., of Derby. The ground flooring is of wood blocks. J. P. Steel, Shelton, Stoke-on-Trent, carried out the gas-fittings to architects' own designs, and Lockerbie & Wilkinson, Birmingham, supplied the door furniture, also to the architects' designs. The leaded lights came from Henry Hope & Sons, Ltd., of Birmingham, and the art metal-work from the Bromsgrove Guild and from J. P. Steele.





The house stands on a hill a few miles out of Chesterfield and faces south towards the road, from which it stands back some considerable way.

HOUSE, ASHGATE ROAD,
CHESTERFIELD
SOUTH FRONT

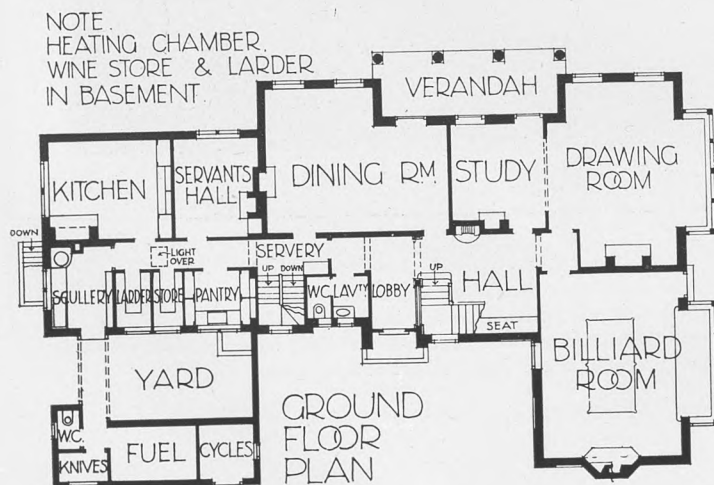
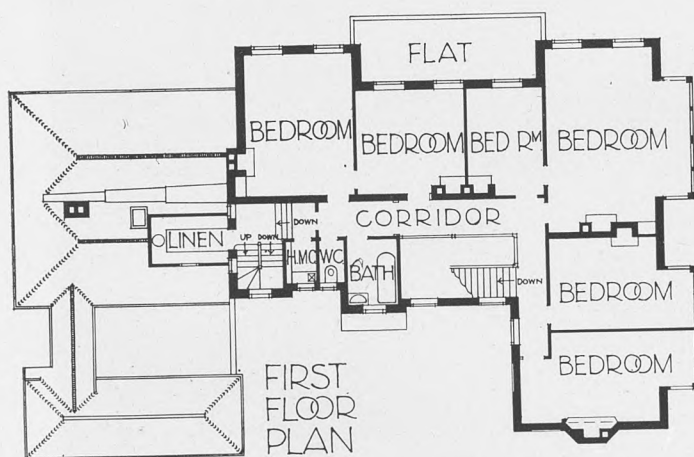
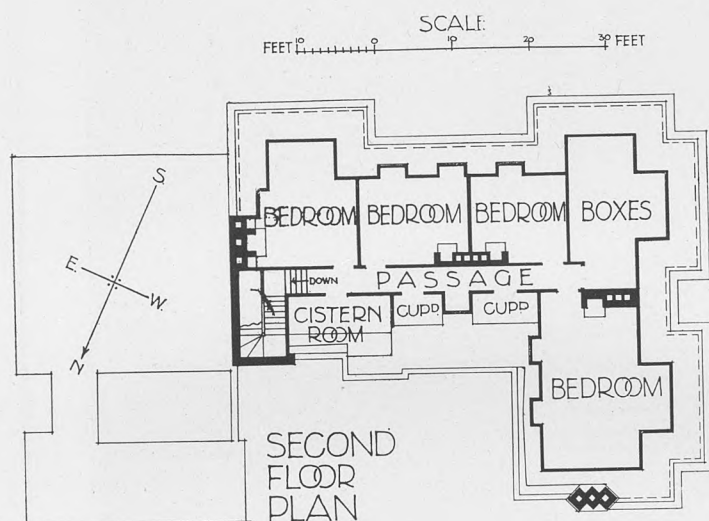


All the furniture, gas fittings, metal work, and decorations have been made to the architects' own designs. In the west wall of the great hall is an arch, built up for the time being, but arranged to open into a billiard-room to be built on at this end of the house. The fireplaces in the hall are built of local stone.

HOUSE, ASHGATE ROAD,
CHESTERFIELD
THE HALL

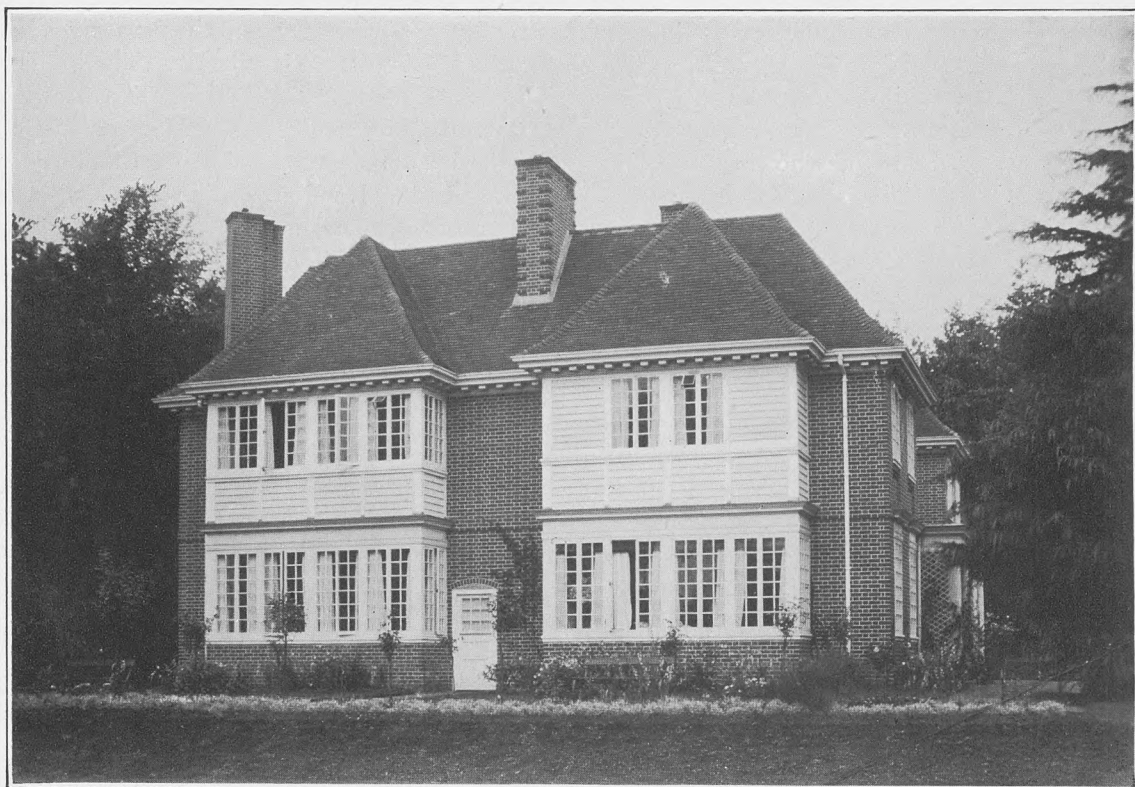
HOUSE AT CAMBERLEY FOR MR. D. F. MACKENZIE.—This house is situated in the highest part of Camberley, and commands fine views from the upstairs rooms. It lies off the main London road between Bagshot and Frimley. The site is mostly open, but somewhat protected on the north-east side by trees, which hide it from the road. The main rooms on the ground and first floors face south-east and south-west, overlooking the

croquet lawn and adjoining fields. The subsoil is gravel and sand. The elevations are of red hand-made facing bricks of local make, pointed in white mortar. The window frames are brought out one inch from the face of the main walls, painted white, and filled in with casements having stout bars. The entrance doorway and columns to loggia on garden front are executed in Monk's Park stone, and the roofs are covered with local hand-made sand-faced tiles. Internally the grates are Bratt, Colbran & Co.'s "Heaped" fires, with tile surrounds and hearths, and wood mantels in natural colours—fumed oak, canary wood, &c. The heating on the medium-pressure hot-water system was installed by Renton, Gibbs & Co., of Reading. William Watson, of Ascot, was the builder, and carried out the steel and plumbing work and the electric bells. Many of the materials were supplied by Parker, Winder & Achurch, Ltd. The lead downpipes and rainwater heads came from the Bromsgrove Guild. The gas fixtures were supplied by the New Inverted Incandescent Gas Co., and the telephones by the National Telephone Co. The shrubs and trees were planted and the grounds laid out by J. D. Craig & Son, Camberley.



House at Camberley for Mr. D. F. Mackenzie.

DENNISTOUN, CAMBERLEY. — This house is not three minutes' walk from Camberley station and shops, but quite secluded by means of the wooded sites all round, the approach being through one of these off the road. The house stands in grounds of about two acres, containing some very fine specimens of firs, and is well protected on the north and east by adjoining woods. The entrance is on the north-west from a gravel forecourt, but all the main rooms face either south-east or south-west, facing the garden. The subsoil is gravel and sand. The elevations are of red hand-made local brick, pointed in white mortar. The window frames are brought out one inch from the face of the main walls, painted white, and filled in with casements with stout plain bars. The columns to the veranda on the garden front are of Bath stone. The roofs are covered with local hand-made sand-faced tiles, and the flats are covered with vulcanite. The cornice to the eaves is of wood painted white, except where there is a parapet wall. Internally the grates are



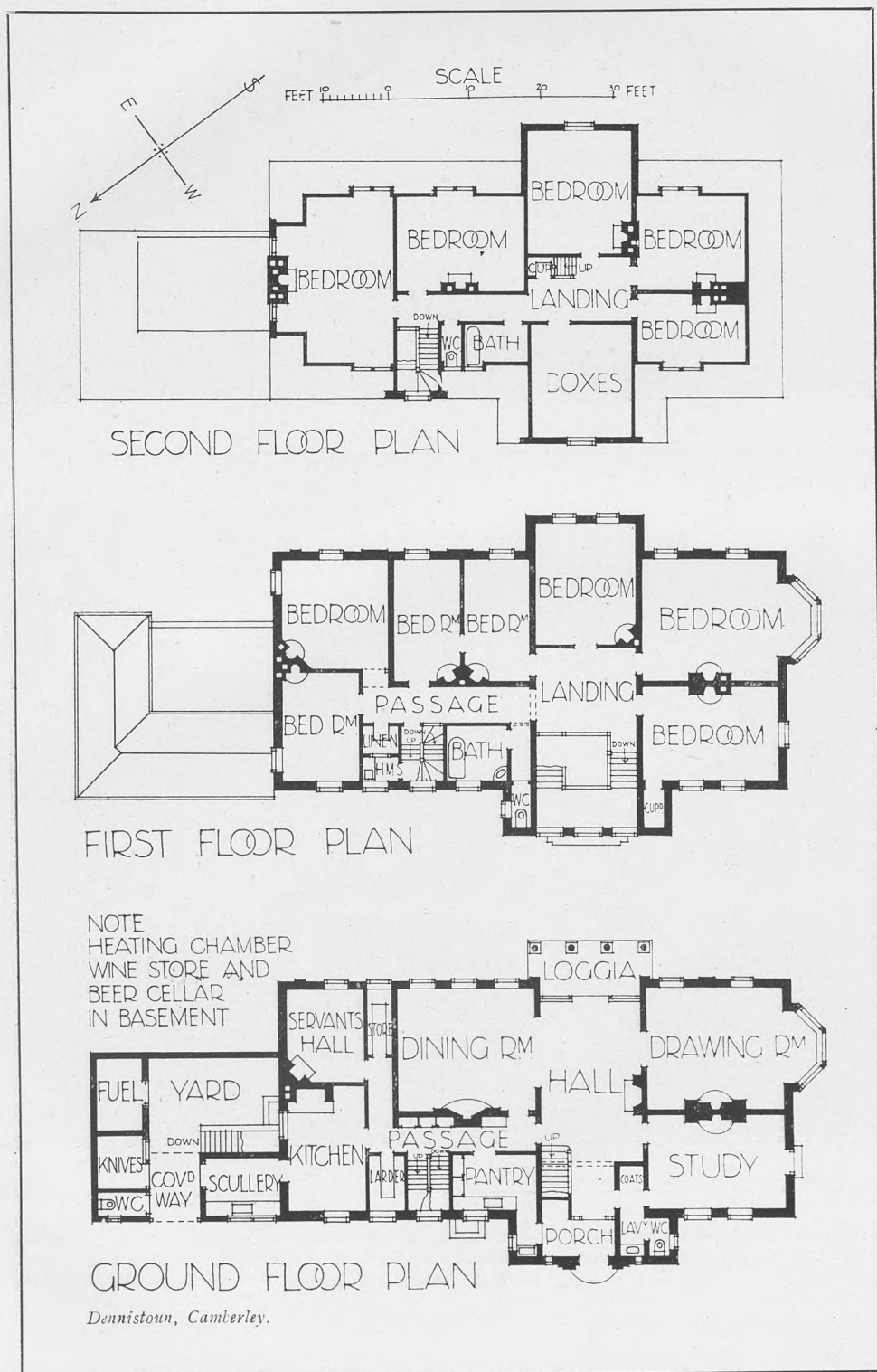
This house is built in the highest part of Camberley, and has fine views from the upper windows. It lies off the main London road between Bagshot and Frimley. Elevations are of red brick, window frames of wood brought out one inch from face of wall. Entrance doorway and columns to loggia in Monk's Park stone.

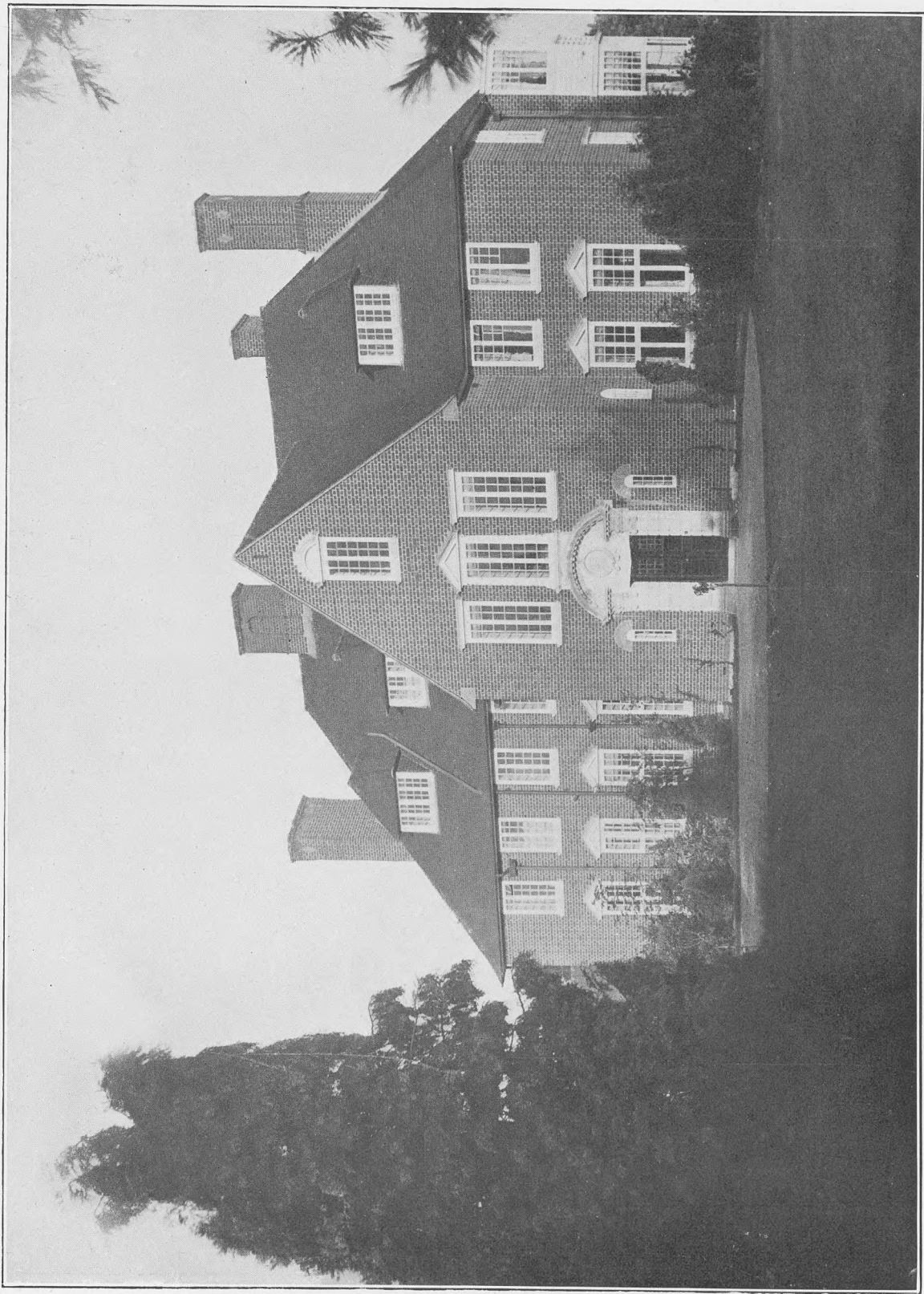
HOUSE AT CAMBERLEY FOR
MR. D. F. MACKENZIE. . . .

H. R. and B. A. POULTER, *Architects*, CAMBERLEY.

well fires, and Bratt, Colbran & Co.'s "Heaped" fires in brick and tile surrounds, executed from the architects' designs, in some cases having glazed tile surrounds and wood mantels. The dining-room is panelled in fumed oak to a height of about six feet, the work being executed by G. Wright, Ltd., of London, who also supplied the sanitary fittings. The walls generally are white with dark brown paint to the woodwork. The heating, on the medium-pressure hot-water

system, is by Renton, Gibbs & Co., of Reading. The ground work, lawn, &c., was carried out by Mr. Holt, of Camberley, and the planting of shrubs, &c., by W. Craig, of Camberley. The builder was Thomas King, of Camberley. The Bath stone work was executed by W. Mansell & Son, of Camberley, and the vulcanite flats by Vulcanite Ltd., London. The lead downpipes and rainwater heads are by the Bromsgrove Guild.





DENNISTOUN, CAMBERLEY
ENTRANCE FRONT.

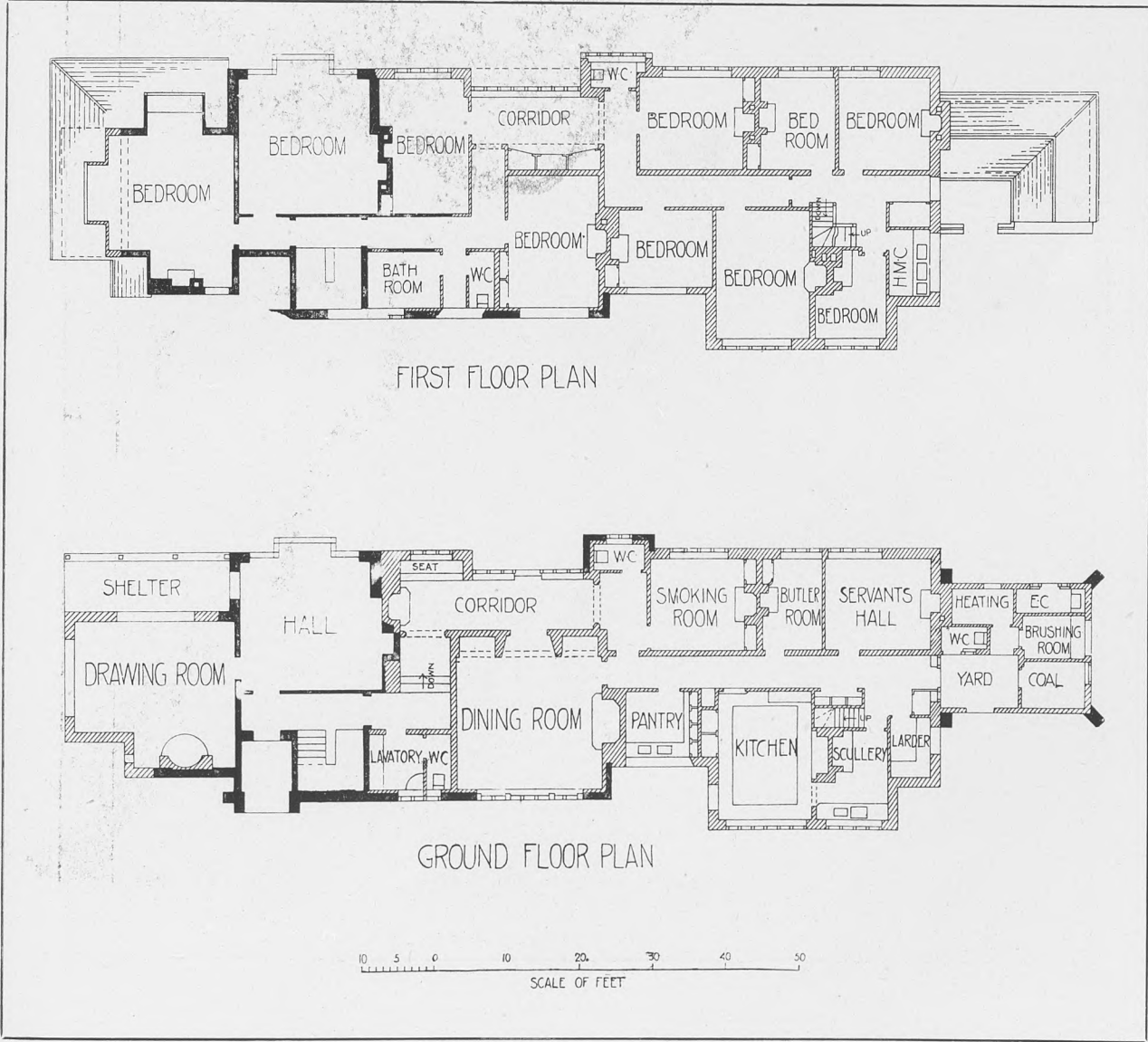
H. R. and B. A. POULTER, *Architects*, CAMBERLEY.



DENNISTOUN, CAMBERLEY.
GARDEN FRONT.

HUNGER HILL, COOLHAM, SUSSEX.—The stonework of this house is local, that under the three gables being of Sussex marble quarried from the estate. All the external woodwork is of oak, the upright framing being of oak $4\frac{1}{2}$ in. thick. The whole of the roofing is of old stone heeling. On the west side there is a paved walk of Sussex marble roughly quarried. Oak shingles are used over the garden entrance, and the projecting bay of the hall is built entirely of oak, the corner-

posts being 12 in. square with heads and sills to correspond. The oak room is panelled entirely in oak, and the chimneypiece is of sandstone with oak beam over the opening, and above it a recessed panel in enriched modelled plasterwork. The dining-room fireplace is of Sussex marble polished, the recess being formed of tiles in various patterns. The charm of the house is to a great extent in the textures of the different materials employed.



Hunger Hill, Coolham, Sussex.

E. TURNER POWELL, *Architect*. LONDON.

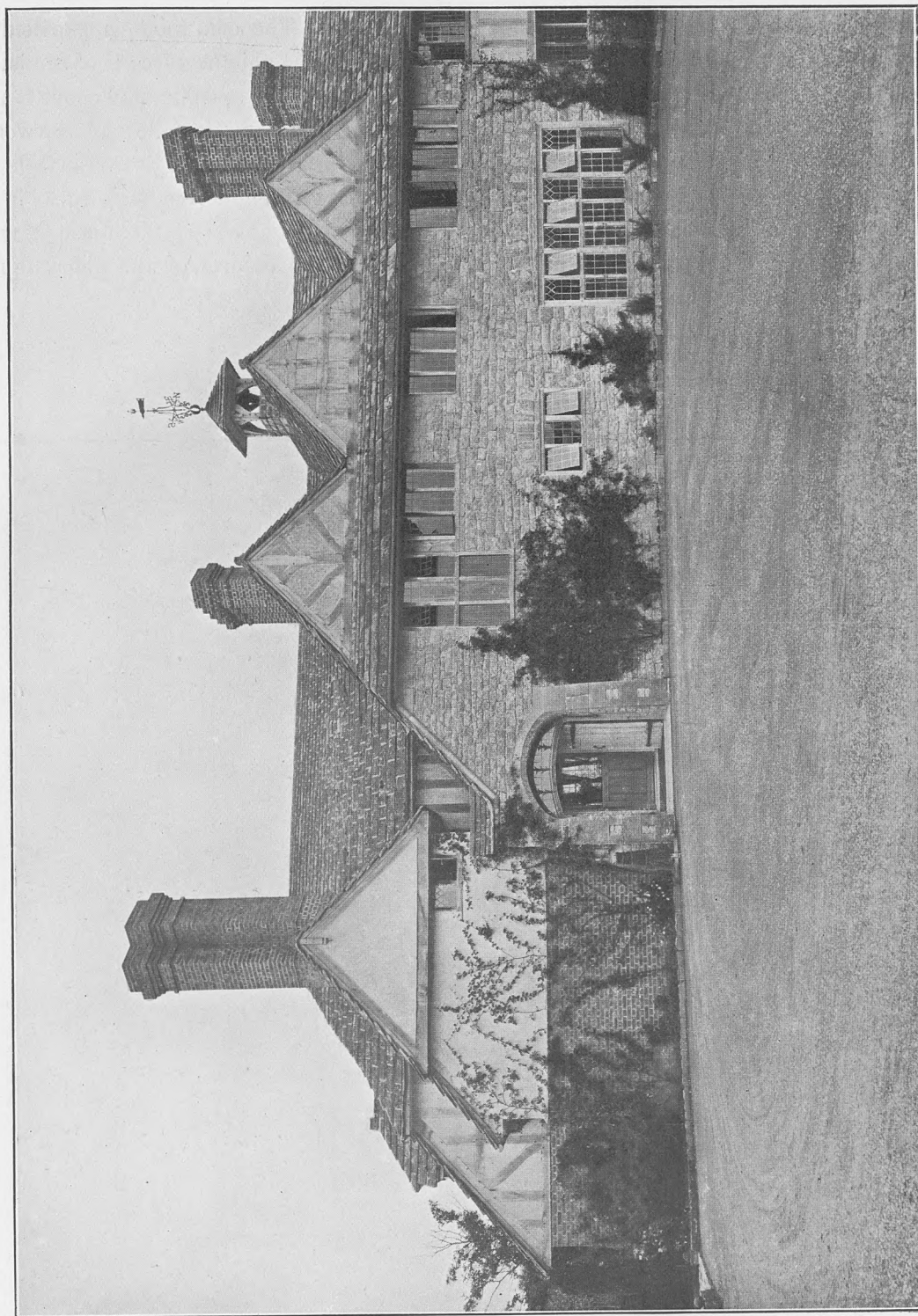


Photo: E. Dockree.

The stonework under the three gables is Sussex marble, quarried from the estate. All the external woodwork is of oak, the upright framing being of oak $4\frac{1}{2}$ in. thick plastered between. The entire roofing is of old stone heeling.

HUNGER HILL
COOLHAM, SUSSEX . . .
THE ENTRANCE FRONT.

E. TURNER POWELL, *Architect*, LONDON.



Photo: E. Dockree.

The stone paving to this front is in Sussex marble roughly quarried. Oak shingles are used over the garden entrance. The projecting bay of hall is built entirely of oak, the corner posts being 12 in. by 12 in., with heads and sills to correspond.

HUNGER HILL . . .
COOLHAM, SUSSEX.
THE WEST FRONT.

E. TURNER POWELL, *Architect*, LONDON.

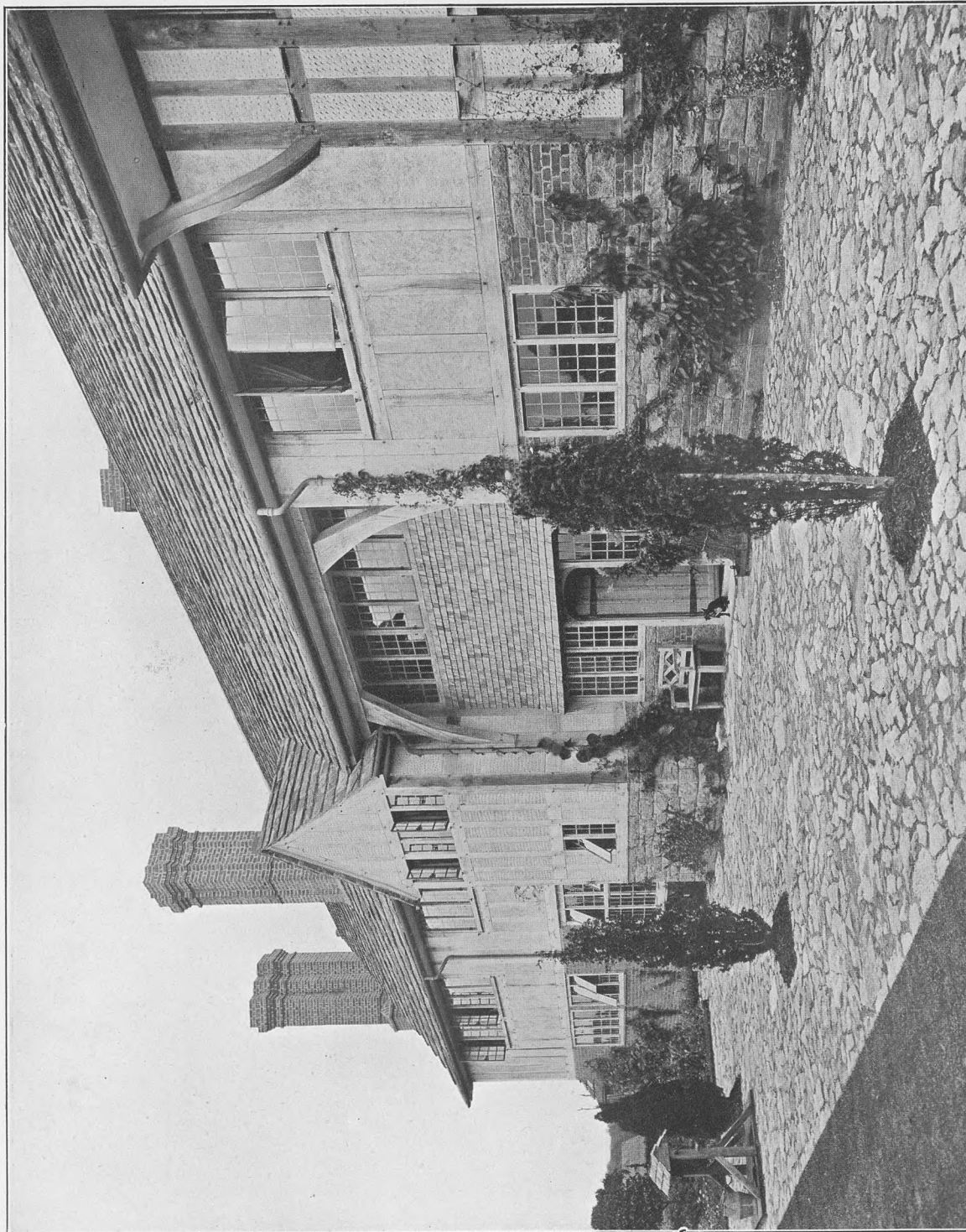


Photo: E. Dockree.

Another view of the west front and the paved walk. The paving is of Sussex marble roughly quarried. Oak shingles are used over the garden entrance.

HUNGER HILL
COOLHAM, SUSSEX.
THE GARDEN ENTRANCE.

E. TURNER POWELL, *Architect*, LONDON.

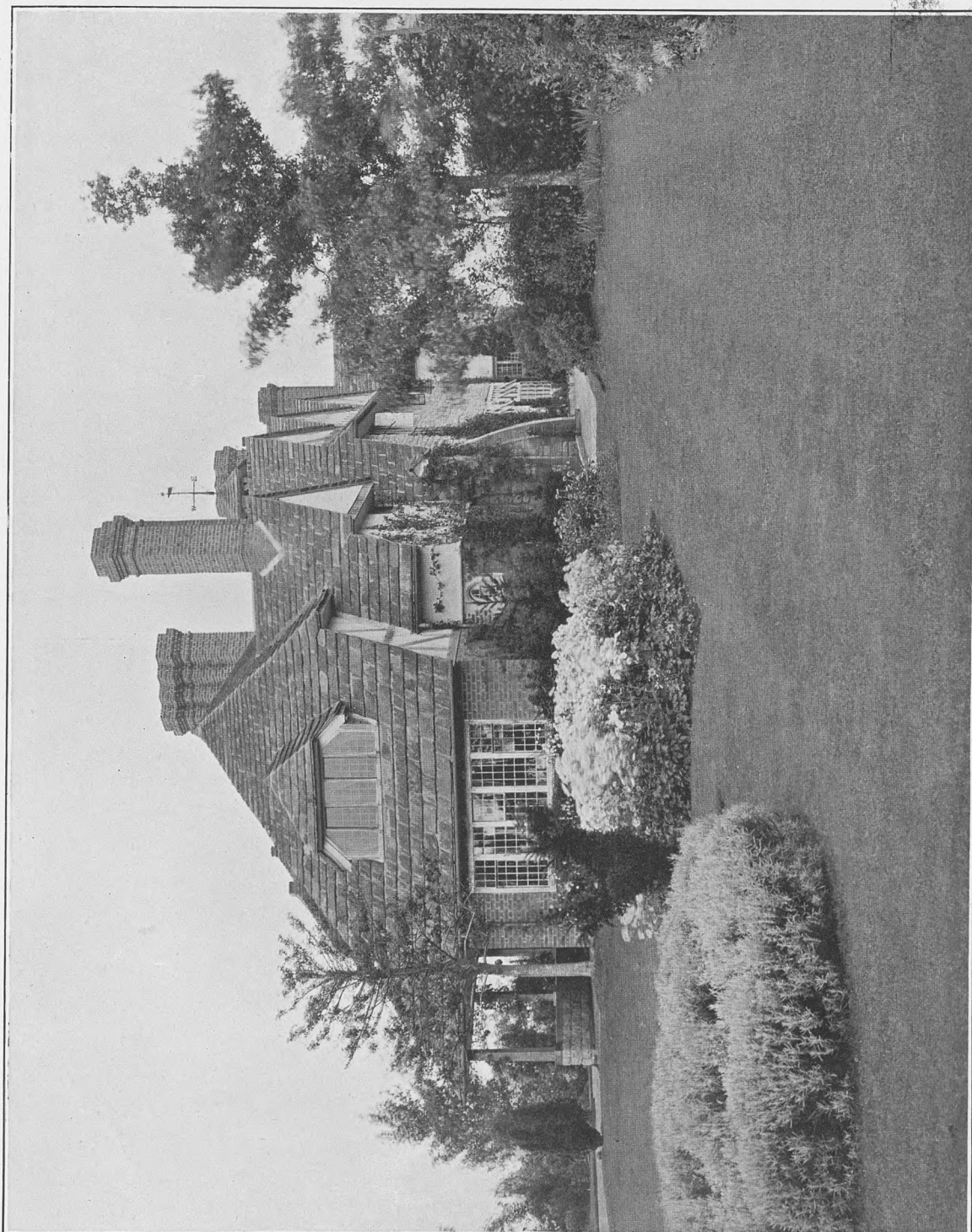


Photo: E. Dockree.

All the external woodwork is of oak, the upright framing being of oak $4\frac{1}{2}$ in. thick, plastered between. The whole of the roofing is of old stone heeling.

HUNGER HILL
COOLHAM, SUSSEX . . .
VIEW TO THE SOUTH.

E. TURNER POWELL, *Architect*, LONDON.



Photos: E. Dockree.

The oak-room fireplace is of sandstone, with oak beam and recessed panel in enriched modelled plasterwork. The room is panelled entirely in oak. The dining-room fireplace is of Sussex marble polished, the recess being formed of tiles in various patterns.

HUNGER HILL
COOLHAM, SUSSEX
DETAILS OF CHIMNEYPICES .

FOUR BEECHES, BICKLEY, KENT.—This house was designed as a home for its architect, and it was very necessary that economy should be studied. All superfluous ornamentation was discarded, and the methods of construction adopted were of the simplest character.

So far as the plan is concerned, the main requirements were for a living-room of fair size with a workroom opening off it, so that its occupant be not too much cut off from his family, and yet affording a bolt-hole from the stray caller. It was as well desired that the living-room and workroom could be drawn into one large room for the entertainment of friends. The dining-room was placed to secure morning sun for breakfast, and to command a fine view across a valley below this side of the house. The advantages are equally secured to the domestics in the kitchen, and the fact that they have a pleasant room to work in is appreciated. The garden door is in juxtaposition to the lavatory and w.c., and saves the chance of muddy feet coming directly into one of the living-rooms. The arrangement of kitchen and offices is shown on the plan, and an independent service door to the dining-room secures meals being laid without maids having to come into the hall. On the first floor there are five bedrooms and a dressing-room, bath and w.c., &c., with playroom and boxroom in roof.

Internally the plastered walls are distempered a plain cream colour, making an excellent background for pictures and furniture. The woodwork is all in deal finished with two coats of carbolineum, the pleasant grey-brown colour of the same proving good to live with and improving as time goes on. White paint throughout the house would have added considerably to the labours of the housemaid in having to be constantly cleansed, and would have needed repainting by now.

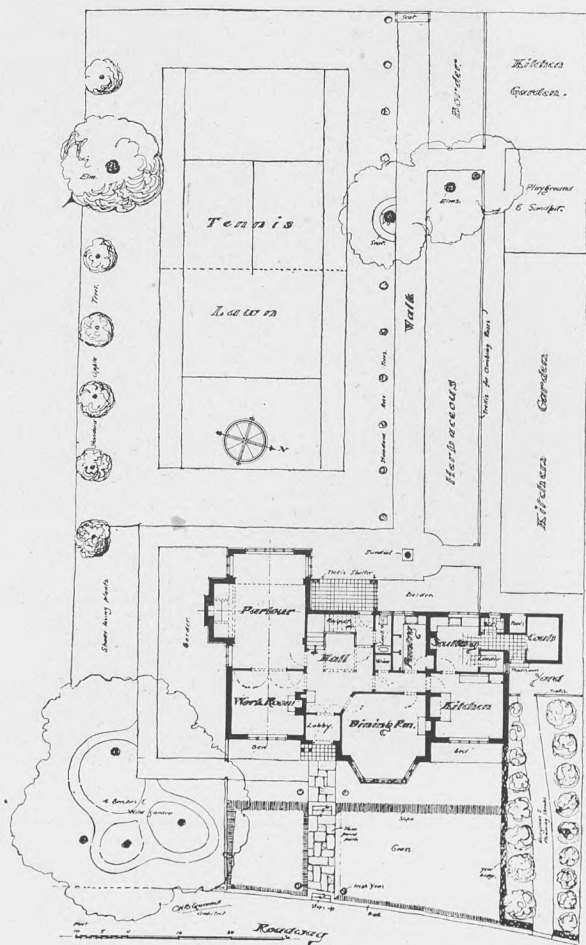
The only touch of ornament in the house is in the ceiling of the living-room and workroom, where there are some interesting pieces of Mr. Bankart's plaster set into a hand-floated surface.

Externally the walls are faced with red bricks of pleasantly varied tones and good surface supplied by C. H. Norris & Co., of Erith, and the roof is covered with hand-made tiles.

The casements are from the Crittall Manufacturing Company, the glass was made by Mr. Paul Woodroffe, and is quite plain with the exception of the hall window, which has four interesting designs by Mr. Woodroffe, of "Earth," "Air," "Fire," and "Water," treated heraldically.

There is little to be said about what is, after all, a very simple cottagey building—its position on the plots and its design were considerably influenced by the four fine beech trees under which it nestles. It was kept long and low, and the aim of its designer was that it should be as unaggressive in character and colour as possible. To the latter end the beech trees have lent kindly aid; the roofing tiles that at first were inclined to shout have now been quietened down and begin to show traces of lichen.

The dormer windows had to break the lines of the eaves to comply with a local by-law that insists on 7 ft. 6 in. to the tops of windows of living-rooms.



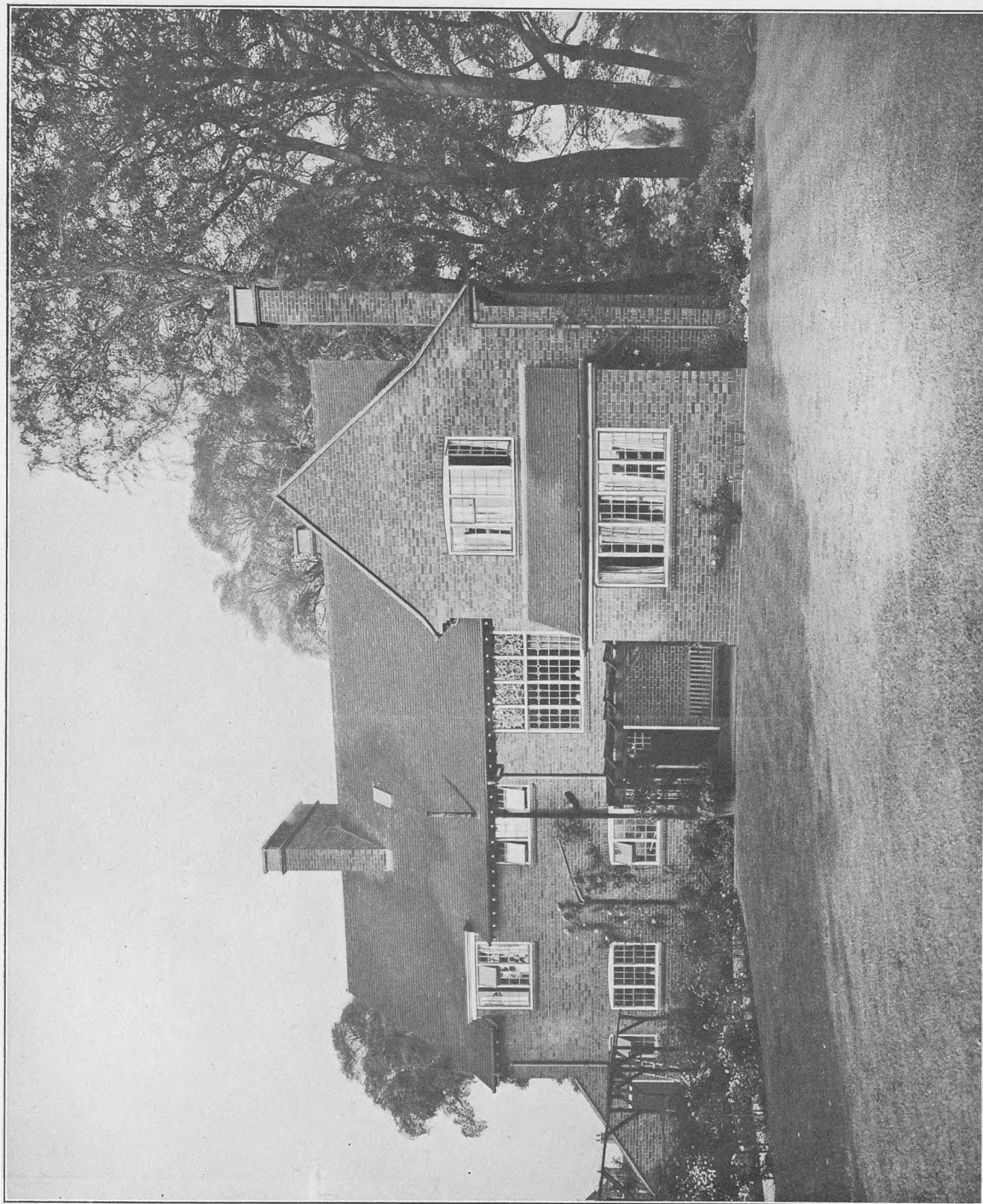
C. H. B. QUENNELL, *Architect*, LONDON.



This house was built for the architect's own occupation, and forms part of a development scheme that is still being carried out. The site stands high, and commands good views across a valley. The subsoil is gravel.

FOUR BEECHES . .
BICKLEY, KENT . .
ENTRANCE FRONT.

C. H. B. QUENNELL, *Architect*, LONDON.



The idea was to make the plan of this house as simple and inexpensive as possible. The walls are faced with a hand-made red brick, and the roofs covered with red tiles.

FOUR BEECHES .
BICKLEY, KENT .
GARDEN FRONT.

M



The staircase hall is panelled in deal, stained dark brown. The leaded-light window has four stained-glass panels (left to right) representing "Water," "Air," "Earth," "Fire," typified by the shell, feather, leaf, and flame, respectively.

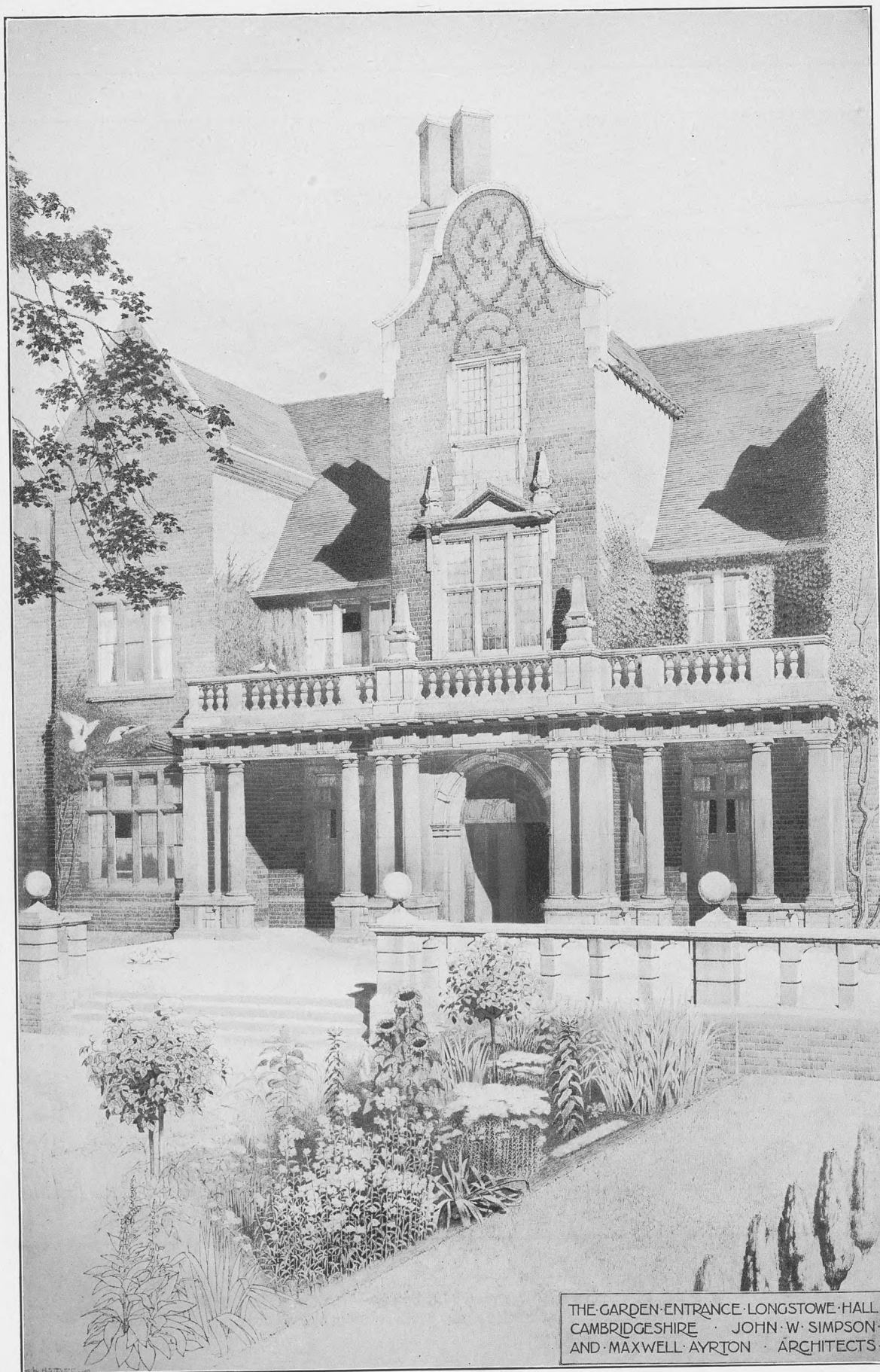
FOUR BEECHES
BICKLEY, KENT
THE STAIRCASE HALL.



This room and the workroom communicate by means of double doors, making, on occasion, one large room 34 ft. long by 14 ft. wide. The floor is finished in oak. The modelled plaster panels are set in plaster left rough.

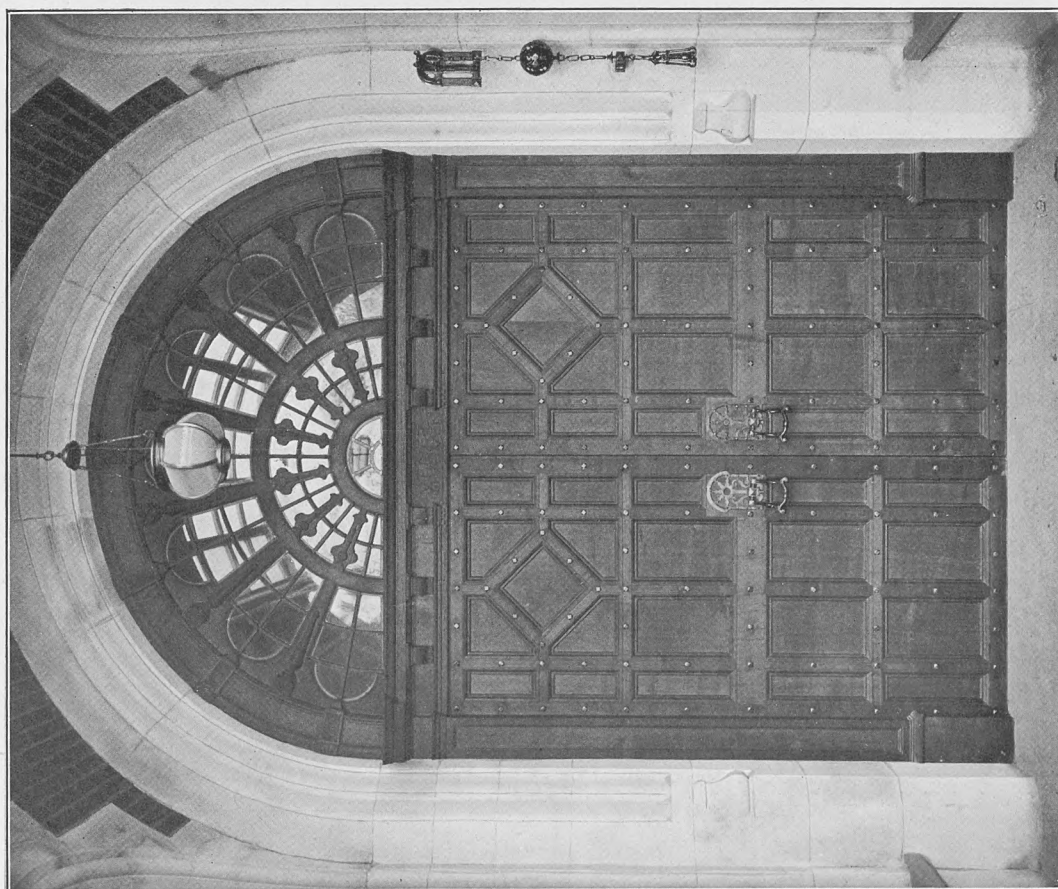
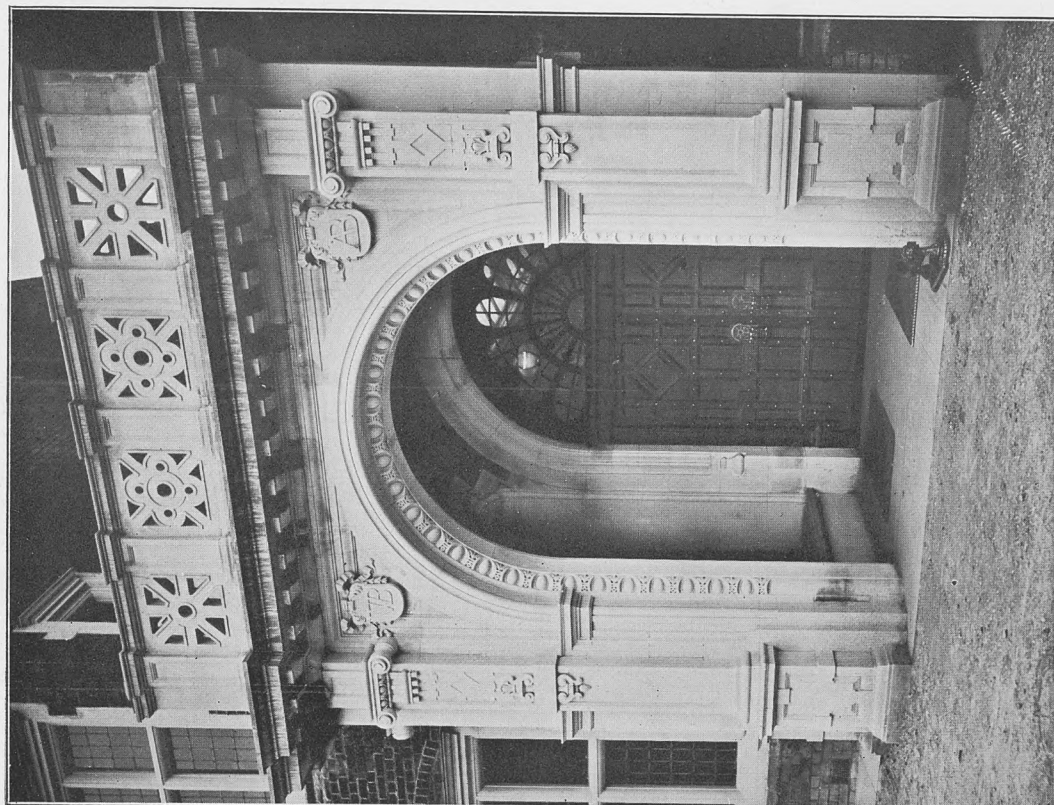
FOUR BEECHES . . .
BICKLEY, KENT . . .
THE LIVING-ROOM.

JOHN W. SIMPSON and MAXWELL AYRTON, *Architects*, LONDON.



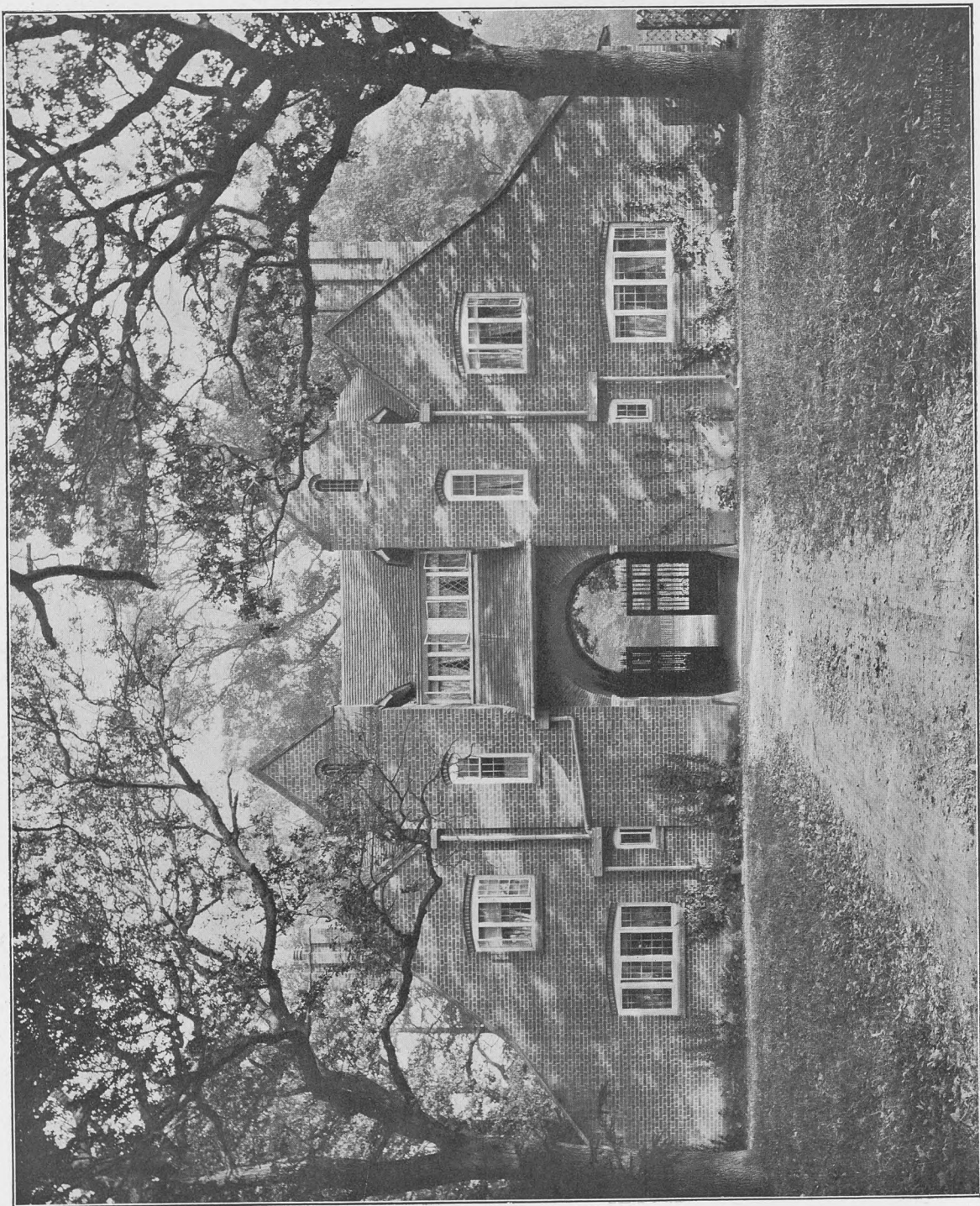
THE GARDEN-ENTRANCE · LONGSTOWE · HALL ·
CAMBRIDGESHIRE · JOHN · W · SIMPSON ·
AND · MAXWELL · AYRTON · ARCHITECTS ·

JOHN W. SIMPSON and MAXWELL AYRTON, *Architects*, LONDON.



RECONSTRUCTION OF LONGSTOWE HALL, CAMBRIDGESHIRE.
INTERIOR AND EXTERIOR OF ENTRANCE PORCH.

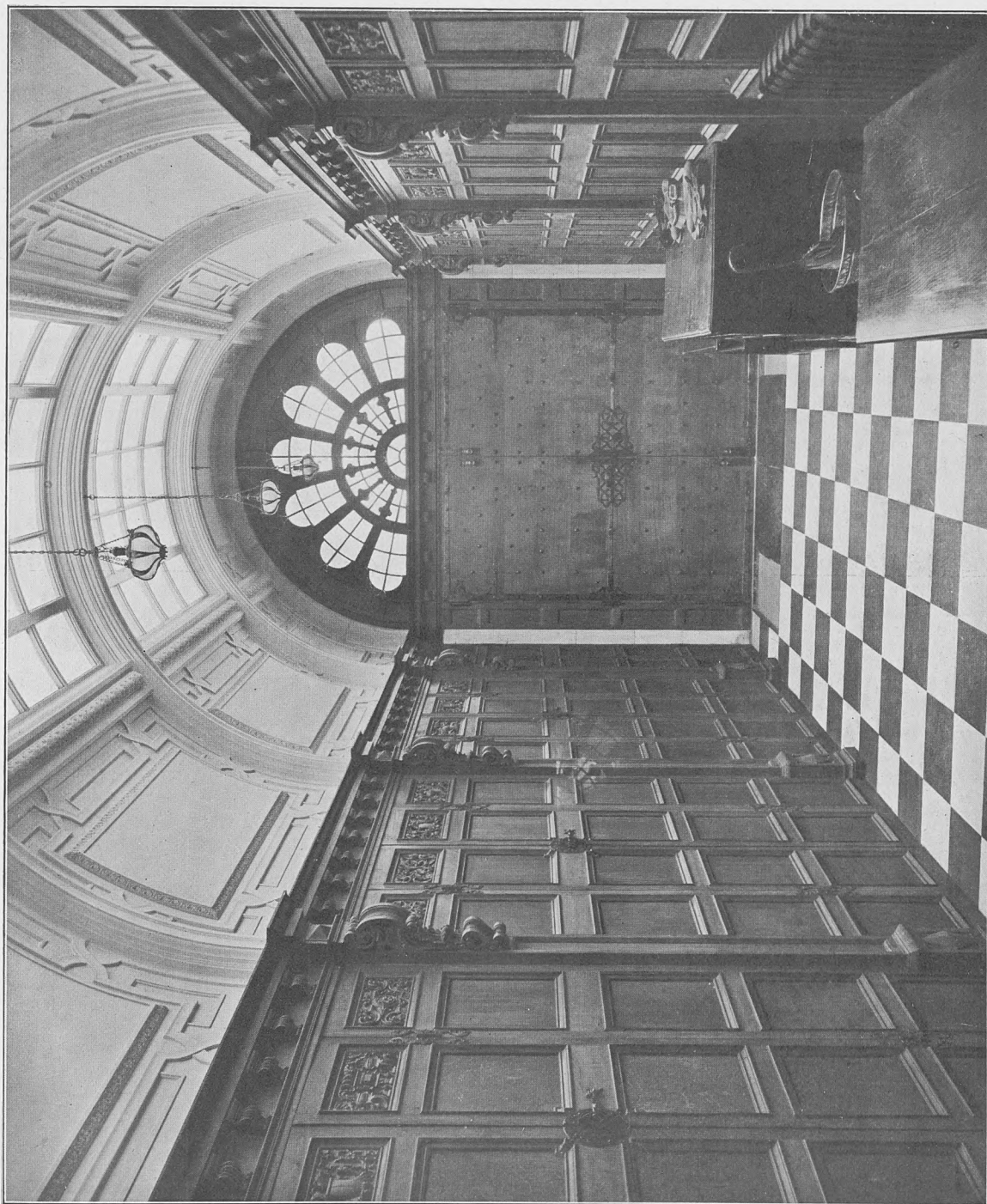
JOHN W. SIMPSON and MAXWELL AYRTON, *Architects*, LONDON.



This view of the gate lodge, which is the main entrance, is from the park. The coachman's quarters are situated on one side of the gate lodge, and the head butler's on the other side.

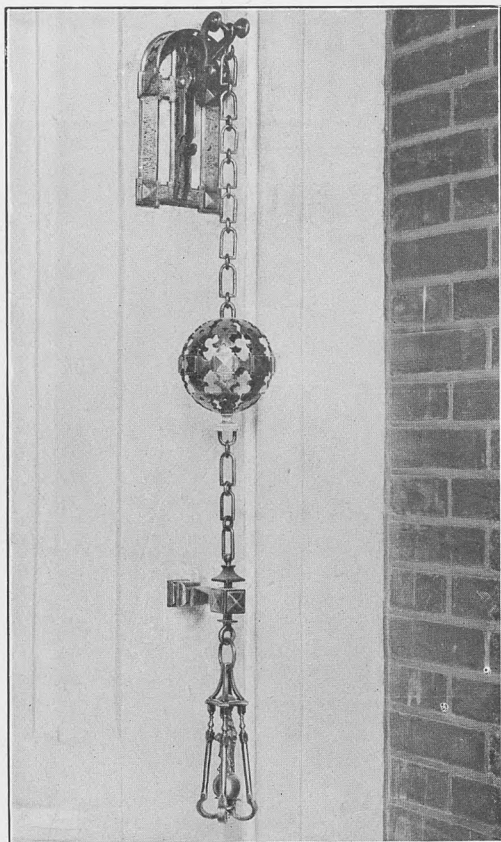
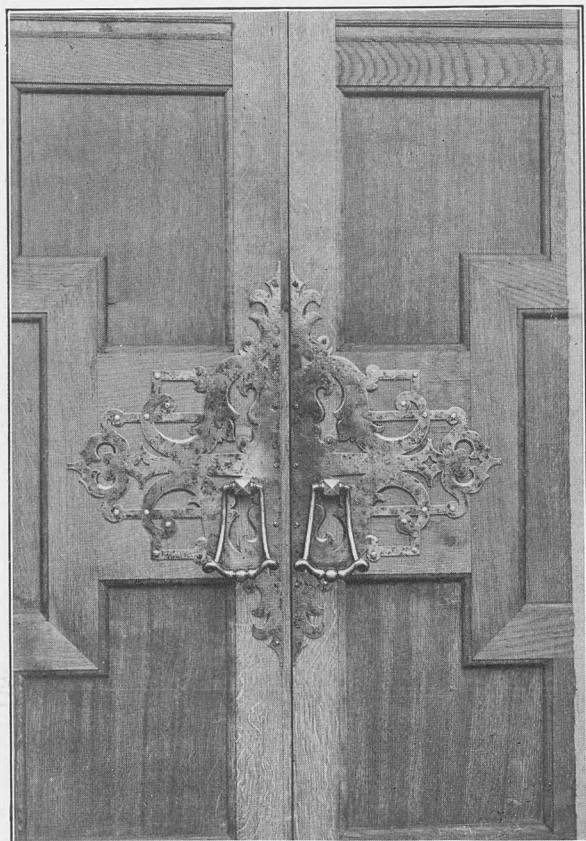
RECONSTRUCTION OF
LONGSTOWE HALL, .
CAMBRIDGESHIRE. . .
THE GATE LODGE. .

JOHN W. SIMPSON and MAXWELL AYRTON, *Architects*, LONDON.

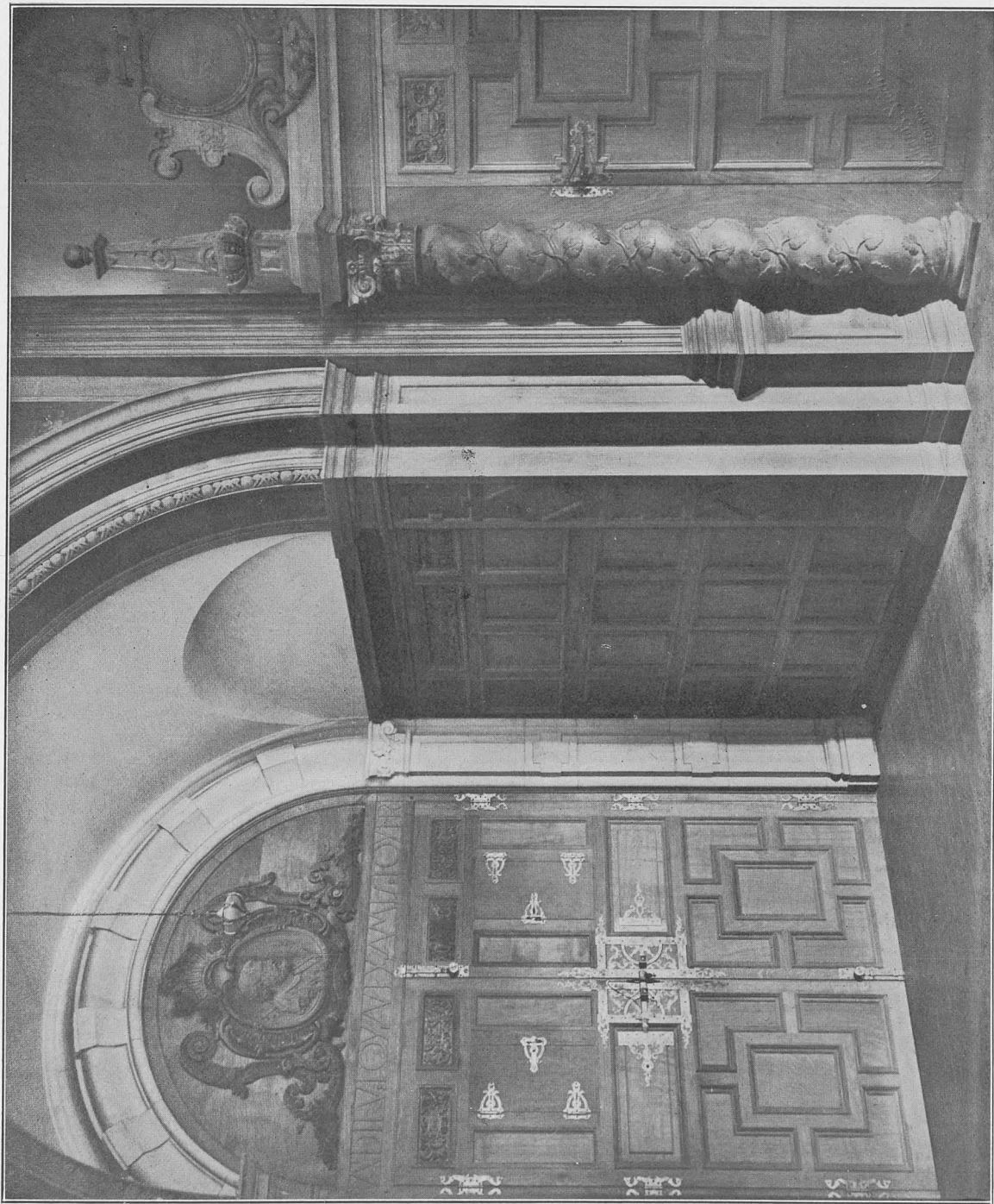


The panelling on the left-hand side of the illustration forms a series of hat and coat cupboards. The floor is paved with marble tiles, Belgian black and Pentelikon alternately.

RECONSTRUCTION OF . . .
LONGSTOWE HALL, . . .
CAMBRIDGESHIRE. . . .
THE ENTRANCE CORRIDOR.



1. Wrought-iron latch-plate to garden entrance-doors. 2. Wrought-iron bell-pull to front entrance, with bronze figure of "Charity" standing on ball in handle. 3. Latch-plate and grilles to doors dividing hall and lobby.
RECONSTRUCTION OF LONGSTOWE HALL,
CAMBRIDGESHIRE. METAL-WORK DETAILS.



The twisted columns on each side of the tambour door on the right of the illustration are old, probably Dutch, with gilded caps.

RECONSTRUCTION OF
LONGSTOWE HALL, .
CAMBRIDGESHIRE. . .
THE HALL.



The top view shows the archway and balustrade to the forecourt; the bottom view, the wrought-iron gates on the drive at the entrance to the garden.

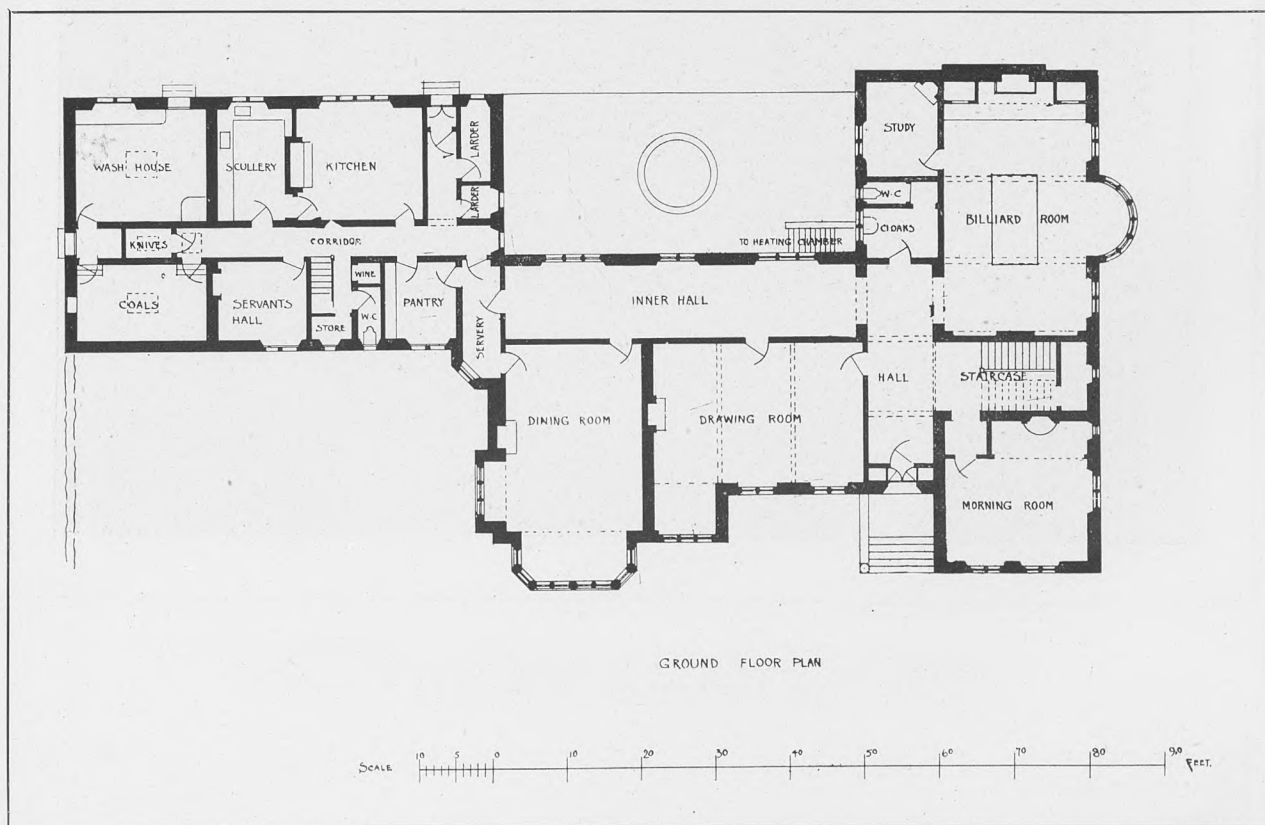
RECONSTRUCTION OF
LONGSTOWE HALL, .
CAMBRIDGESHIRE. . .
DETAILS.

RAVENSCOURT, THORNTON HALL.—This house has a very fine situation, and commands an extensive view of the surrounding country. The walls are built of brick and rough-cast, all dressings and ashlar work being executed in Giffnock stone. The carving of the stonework at doorway was done by William Vickers, of Glasgow. The roofs are covered with hand-made tiles. It is intended to build a terrace along the south and west sides. The casements and leaded lights were supplied by Henry Hope & Sons. The lodge and stables in connection with the house are carried out in the same materials. The billiard-room and halls are panelled in kauri pine, seven feet high, with moulded ceiling beams of the same wood. The ceilings, of modelled plaster, are the work of the Bromsgrove Guild, who carried out most of the enriched plasterwork.

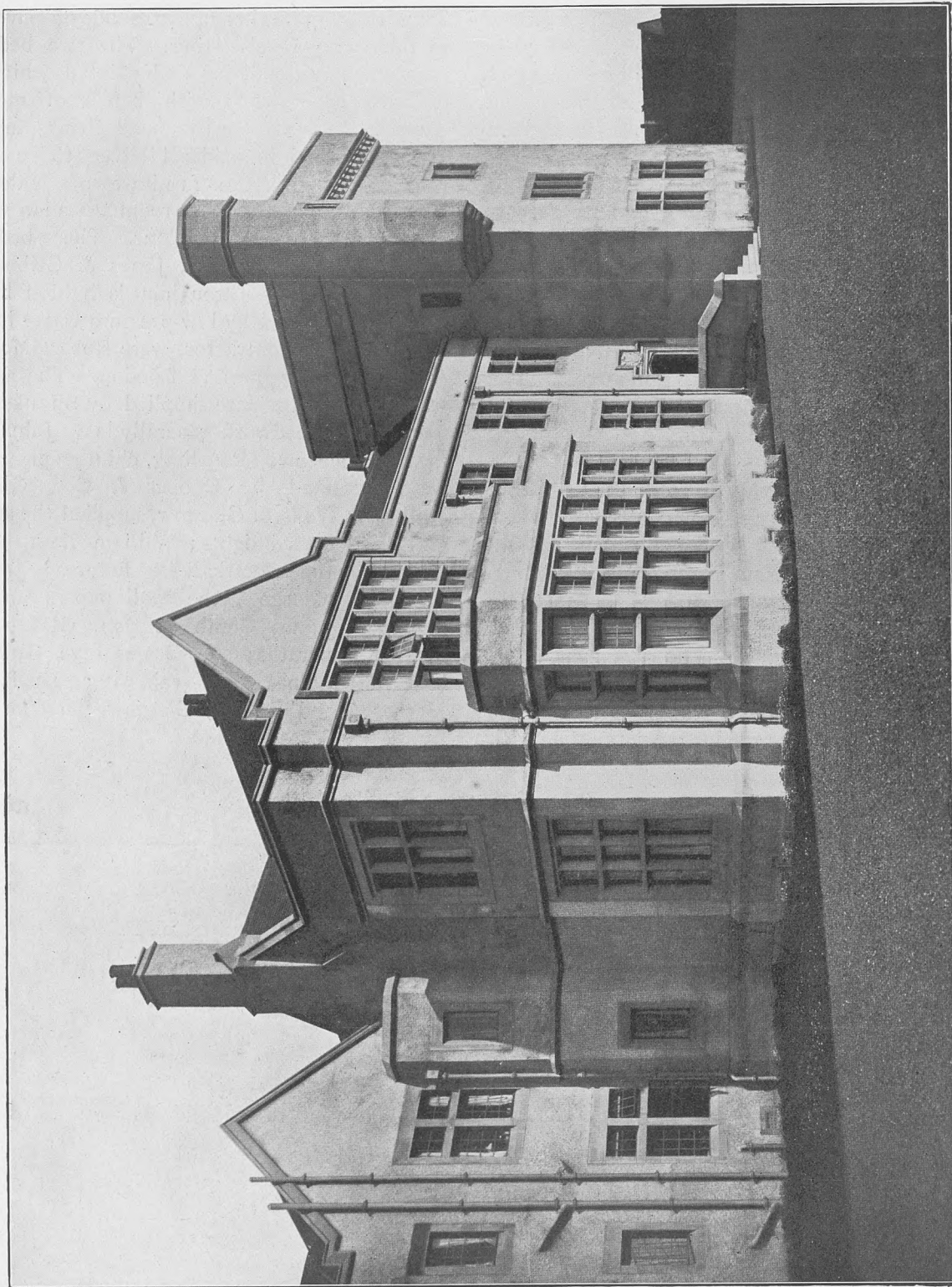
The dining-room is panelled in kauri pine from floor to ceiling. The grate and electric fittings are armour-bright with ornaments of brass, and were supplied by William Kemp & Co., Glasgow. The furniture is of mahogany, and was specially designed for this room, and made by Wylie & Lockhead, of Glasgow. The fireplace is of Painswick stone. The drawing-room is panelled in mahogany, and painted white. The frieze is hung with silk of a grey-blue colour to tone with

the carpet. The ceiling is of modelled plaster. The brass grate has a surround of pavonazzo marble, with Persian tiles. The two bedrooms illustrated are panelled and painted white; the ceilings are enriched with bands of modelled plaster. In one room the metal fittings and beds are all finished in oxidised silver, the carpet is rose colour, and the furniture of mahogany. The furniture of the other room is Italian walnut, and the carpet of green colour. These bedrooms were executed by Marsh, Jones & Cribb, Ltd., Leeds. The house throughout is lighted by electricity, and heated by low-pressure water in coils.

The general contractors were Robert McAlpine & Sons, of Glasgow and London. The sanitary ware and fittings were supplied by Shanks & Co. The carved woodwork generally is by John Crawford, of Glasgow. Panelling, chimneypieces, &c., were executed by Cooper & Co., Glasgow. Guthrie & Wells, of Glasgow, supplied the stained-glass and leaded lights; William Kemp & Co., Glasgow, the electric-light fixtures; J. & R. Anderson, Glasgow, the wall papers and wall hangings; James Combe & Son, Glasgow, the heating apparatus; the Bromsgrove Guild the lead down-pipes and rainwater heads; and Matheson and Bryson, Glasgow, the door furniture.



ROBERT WHYTE, *Architect*, HELENSBURGH.



The house is in a very exposed position, and commands extensive views of surrounding country. The walls are of brick and rough-cast with dressings of Giffnock stone.

RAVENCOURT, . . .
THORNTON HALL.
GENERAL VIEW. .



The drawing-room is panelled in mahogany, and painted white. The ceiling is of modelled plaster, and the frieze is hung with silk of a grey-blue colour to tone with the carpet. The brass grate has a surround of pavonazzo marble, with Persian tiles.

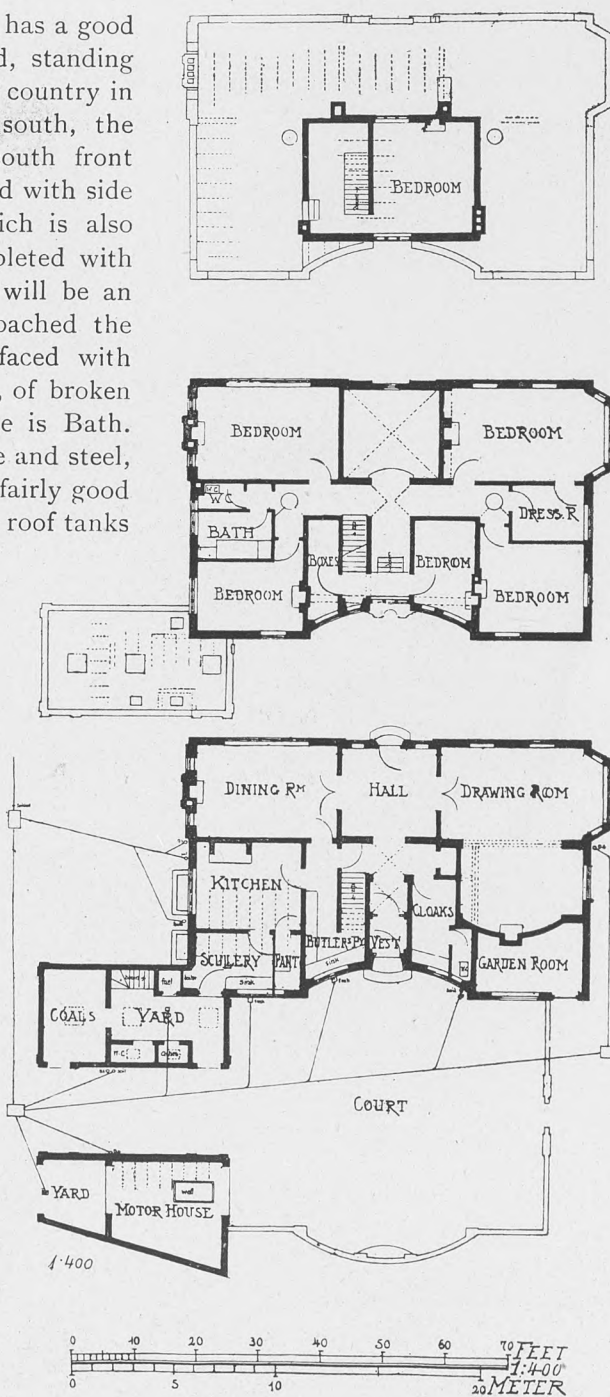
RAVENS COURT, . . .
THORNTON HALL. . .
THE DRAWING-ROOM.



These small bedrooms have the walls painted white, and the ceilings enriched with bands of modelled plaster. In the top room the metal fittings and beds are all finished in oxidised silver, the carpet is rose colour, and the furniture of mahogany. The furniture in the lower room is Italian walnut, and the carpet green in colour.

RAVENS COURT, . . .
THORNTON HALL.
TWO BEDROOMS .

HOUSE AT STAFFORD.—This house has a good situation facing Castle Road, Stafford, standing on rising ground with a fair expanse of country in front and around. The front faces south, the entrance being to the north. The south front looks upon the garden, which is treated with side terraces raised above the centre, which is also terraced and will eventually be completed with terrace walls and central steps; below will be an orchard, through which will be approached the tennis lawn. The outside walls are faced with a 2-in. Staffordshire brick, hard burnt, of broken purple and grey red tones; the stone is Bath. All the roofs are flat, formed of concrete and steel, and covered with Medusa cement with fairly good falls; the roof water is collected first in roof tanks for domestic purposes before being allowed to run to waste. The interior is finished with plaster, dining and drawing room having marble slab mantels. The hall will eventually be panelled in mahogany; the ceiling is groined in plaster. The whole of the woodwork is painted white and finished with enamel. The lighting is with gas, as the authorities declined to bring the electric main up to the house. The main contract has been carried out by Espley & Sons of Stafford, sanitary fittings being supplied by Doulton & Co. Saunders & Taylor of Manchester fitted up the heating, which is by radiators. Casements were supplied by George Wragge of Salford, and James Jones of Manchester supplied and fixed the lead-lights. Grates were supplied by Longden & Co., and Arthur Lee, Bros. & Co., of Hayes, supplied the special marble for the mantel-pieces.



EDGAR WOOD, *Architect*, MANCHESTER.

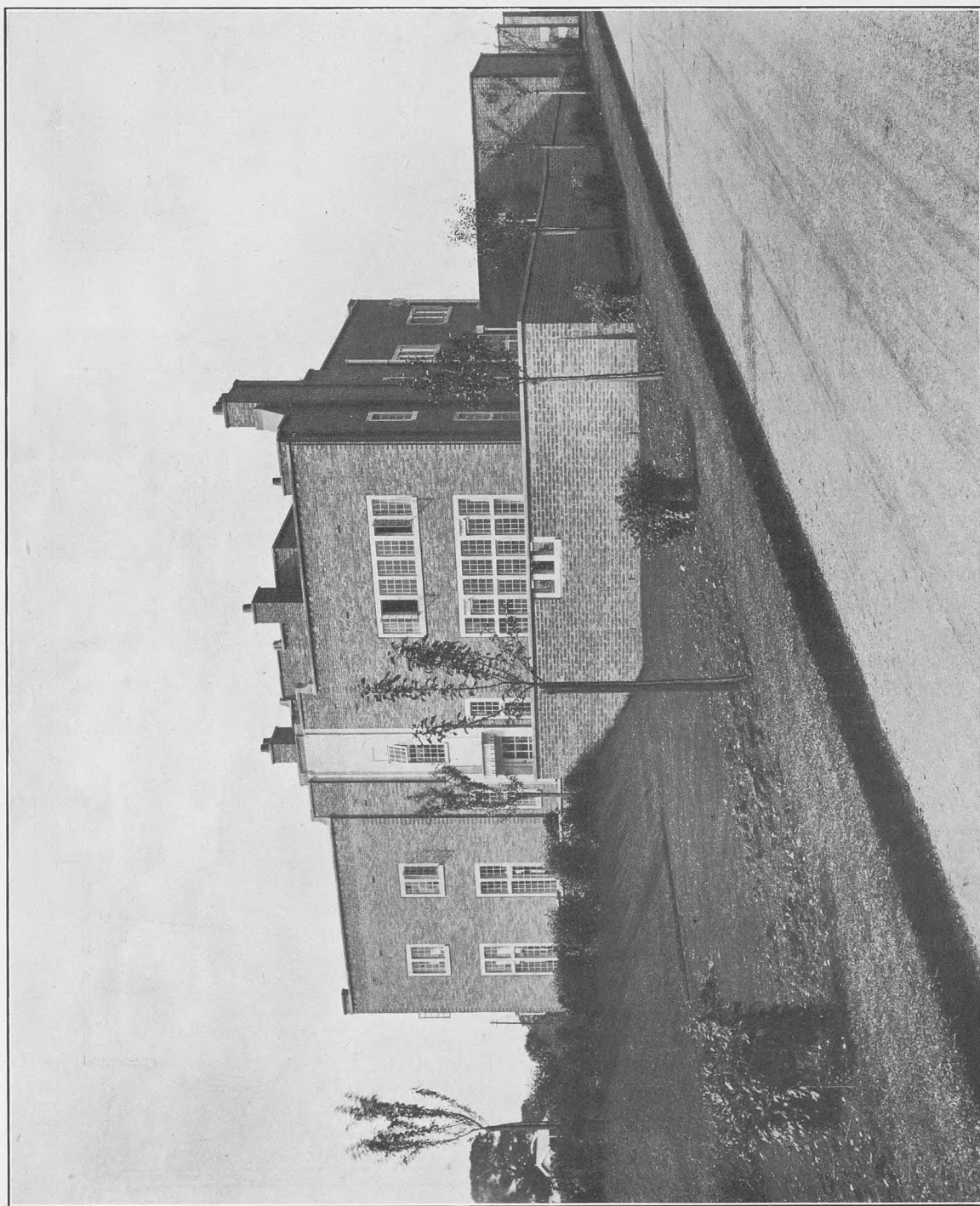


Photo: T. Lewis.

This view shows the drive leading up to the house, with the entrance to the forecourt on the left.

HOUSE, CASTLE ROAD, .
STAFFORD. VIEW FROM
THE DRIVE.

EDGAR WOOD, *Architect*, MANCHESTER.



Photo: T. Lewis.

HOUSE, CASTLE ROAD,
STAFFORD.
THE HALL.

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EDGAR WOOD, *Architect*, MANCHESTER.

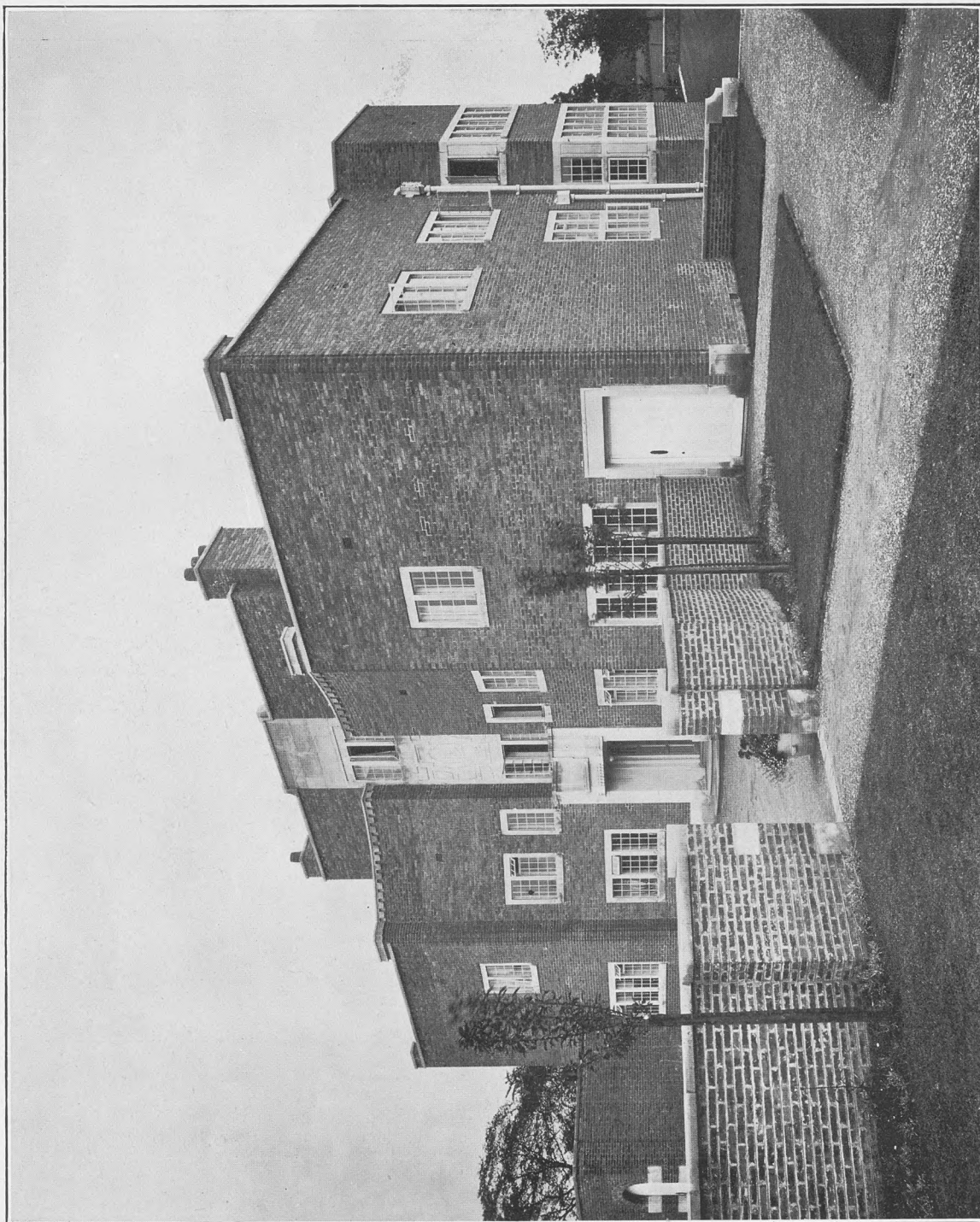


Photo: T Lewis.

The walls are built of a hard-burnt 2-in. Staffordshire brick of broken colour with Bath-stone dressings. The windows have iron casements and leaded lights.

HOUSE, CASTLE ROAD,
STAFFORD.
ENTRANCE FRONT . .

EDGAR WOOD, *Architect*, MANCHESTER.

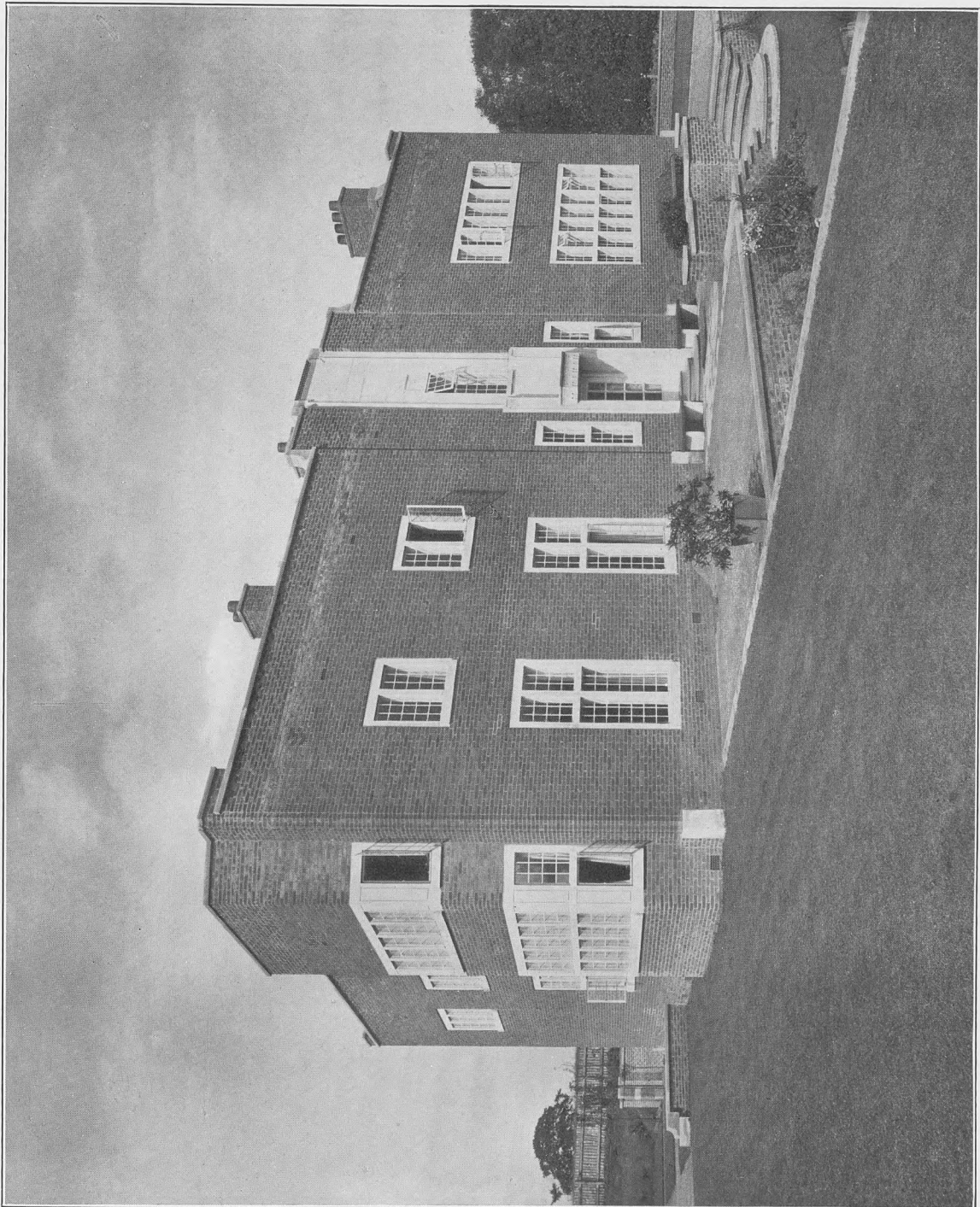


Photo: T. Lewis.

The house has been placed at the north end of the site, with terraced gardens to the south. All the buildings are covered with flat concrete roofs.

HOUSE, CASTLE ROAD,
STAFFORD.
GARDEN FRONT.

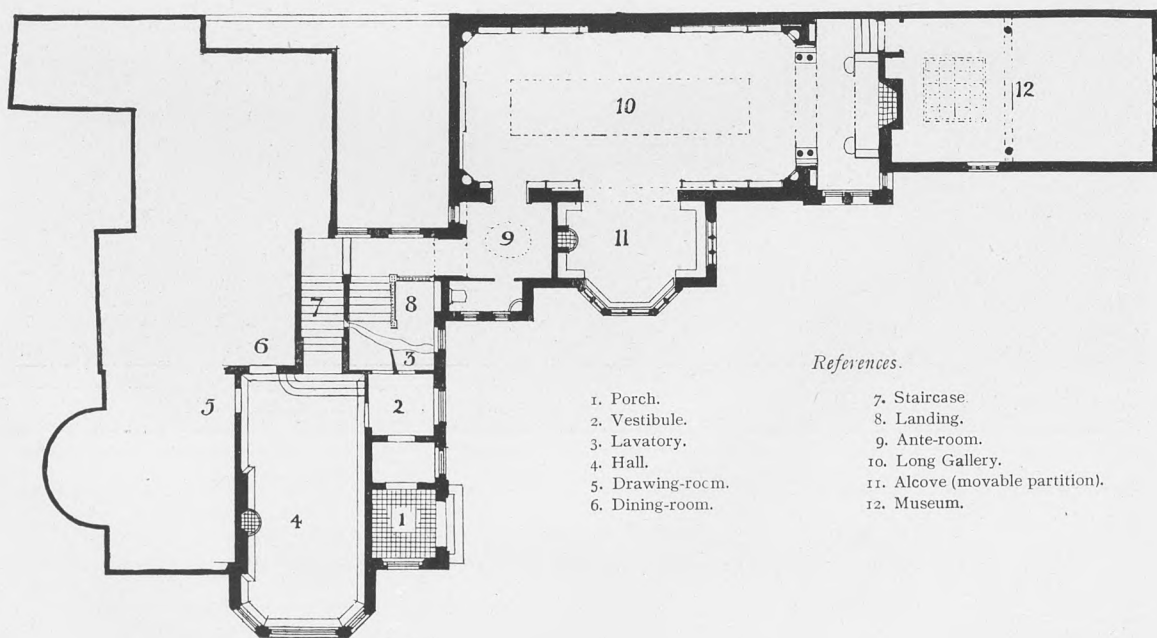
THE ACORNS, FALLOWFIELD—ADDITIONS AND ALTERATIONS FOR MR. WALTER L. BEHRENS. This house has been largely remodelled in the interior. The alcove to the long gallery is an addition, and various internal walls were taken down, the hall being considerably enlarged this way. The staircase was entirely rebuilt, the main feature being a broad arch with modelled plaster-work leading from the hall, and “dog gates” with figures of “Night” and “Morning.”

The stairs to the landing, the top-lighted ante-room, and the hall, are panelled in oak throughout. The long gallery, the main feature of the interior, was designed to receive a collection of Japanese curios and works of art, the museum beyond being for the same purpose. It is mainly lit by top light, and is surrounded by fine old oak panelling richly carved, behind which air-tight bronze cases are arranged for the display of curios. This panelling had to be considerably extended to fill the room, and niches were designed for the angles. A large old fireplace 13 ft. long with elaborate figure sculpture was erected at the end of the room, the grate and dogs being old Florentine work. The alcove was designed as a separate study-room surrounded by book-cases and divided from the long gallery by sliding

doors which work behind the cases. The fireplace is in oak, with slabs of Mexican onyx round the grate.

The general contractors for structural alterations and additions were J. H. Billings & Co., Manchester, and joiner's work was executed by George Dobson.

The following are some of the sub-contractors:—Chimneypieces, Earp, Hobbs & Miller, Manchester; casements and casement fittings, George Wragge, Ltd.; plumbing and sanitary work, William Bailey & Co., Manchester; sanitary ware and fittings, Doulton & Co., Ltd.; parquet flooring, Goodalls, Manchester; electric wiring, G. M. Steinthal; plasterwork (fibrous or modelled), Earp, Hobbs & Miller, from architect's designs; special woodwork, George Dobson (joinery), Earp, Hobbs & Miller (carving); art metal-work (special designs) and electric light fixtures, Artificers' Guild, London; gates, Earp, Hobbs & Miller; marble work, J. & H. Patterson, Manchester; wall papers and wall hangings, Thomas Ledward, Manchester; heating and ventilating, C. N. Haden & Son, Manchester; bronze show-cases in long gallery, George Wragge, Ltd.; show-cases in museum, Sage & Co., Manchester.



References.

- | | |
|------------------|---------------------------------|
| 1. Porch. | 7. Staircase. |
| 2. Vestibule. | 8. Landing. |
| 3. Lavatory. | 9. Ante-room. |
| 4. Hall. | 10. Long Gallery. |
| 5. Drawing-room. | 11. Alcove (movable partition). |
| 6. Dining-room. | 12. Museum. |

PERCY S. WORTHINGTON, *Architect*, MANCHESTER.



Photo : T. Lewis.

The hall has been considerably enlarged by the taking down of various internal walls. The stairs to the landing, the top-lighted ante-room, and the hall, are panelled in oak throughout.

THE ACORNS, FALLOWFIELD,
MANCHESTER. THE HALL. .

PERCY S. WORTHINGTON, *Architect*, MANCHESTER.



Photo: T. Lewis.

The staircase was entirely rebuilt, the main feature being a broad arch with modelled plaster-work leading from the hall, and "dog gates" with figures of "Night" and "Morning."

THE ACORNS, FALLOW-
FIELD, MANCHESTER. . .
THE STAIRCASE. . . .

PERCY S. WORTHINGTON, *Architect*, MANCHESTER.

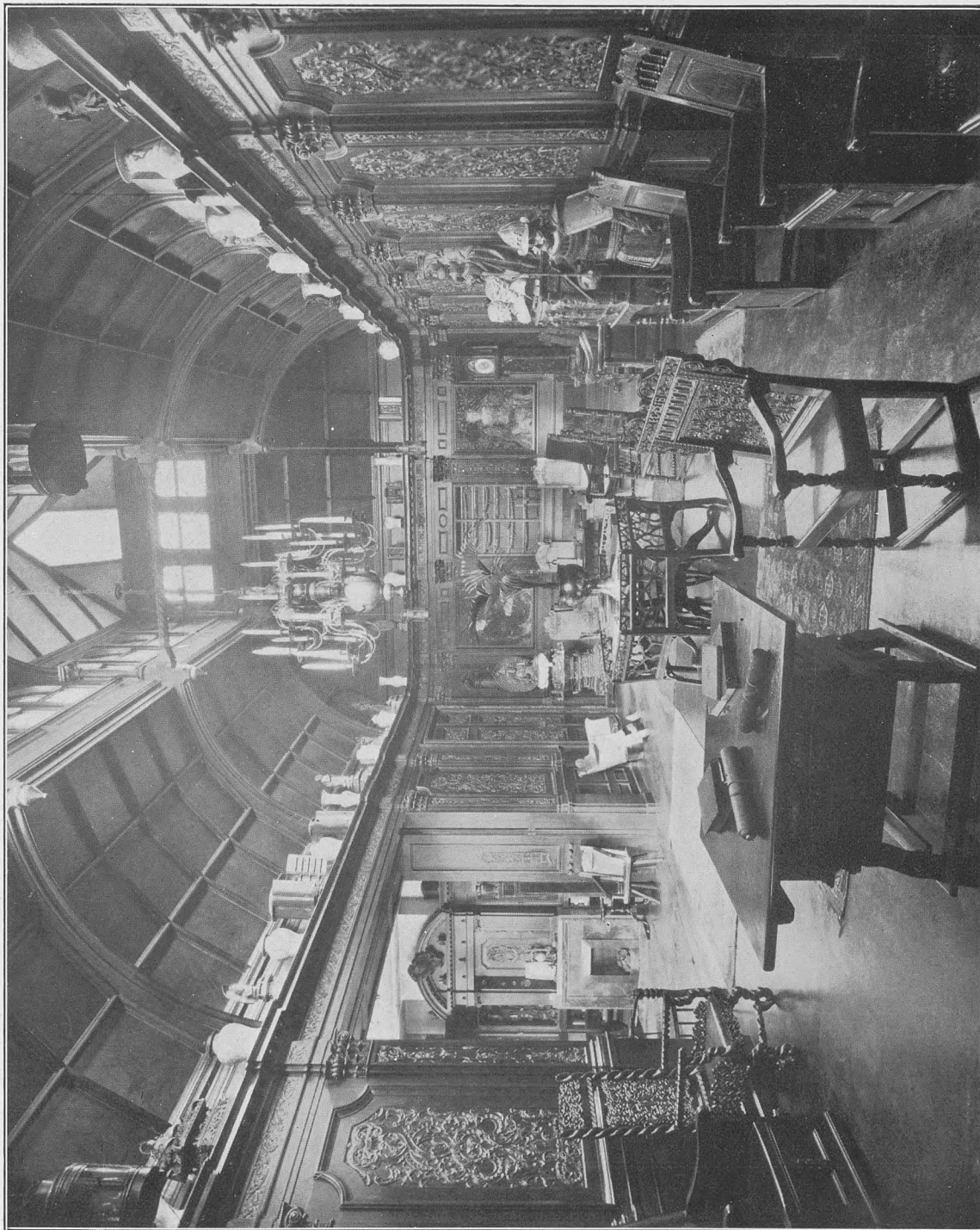


Photo: T. Lewis.

The long gallery is lined with fine old oak panelling, richly carved, behind which air-tight bronze cases are arranged for the display of curios. This panelling had to be considerably extended to fill the room, and niches were designed for the angles.

THE ACORNS, FALLOW-
FIELD, MANCHESTER. .
THE LONG GALLERY. .

PERCY S. WORTHINGTON, *Architect*, MANCHESTER.

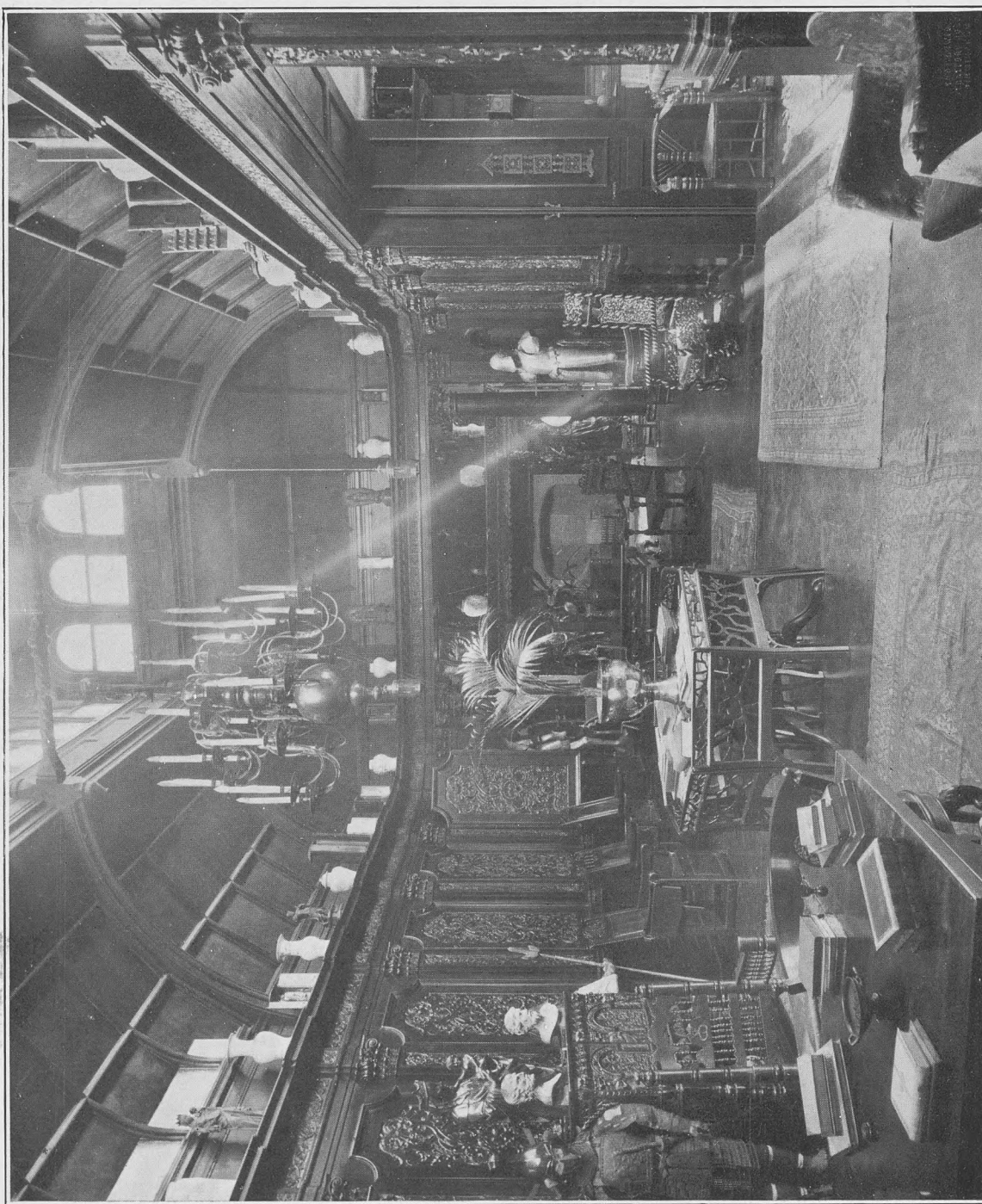


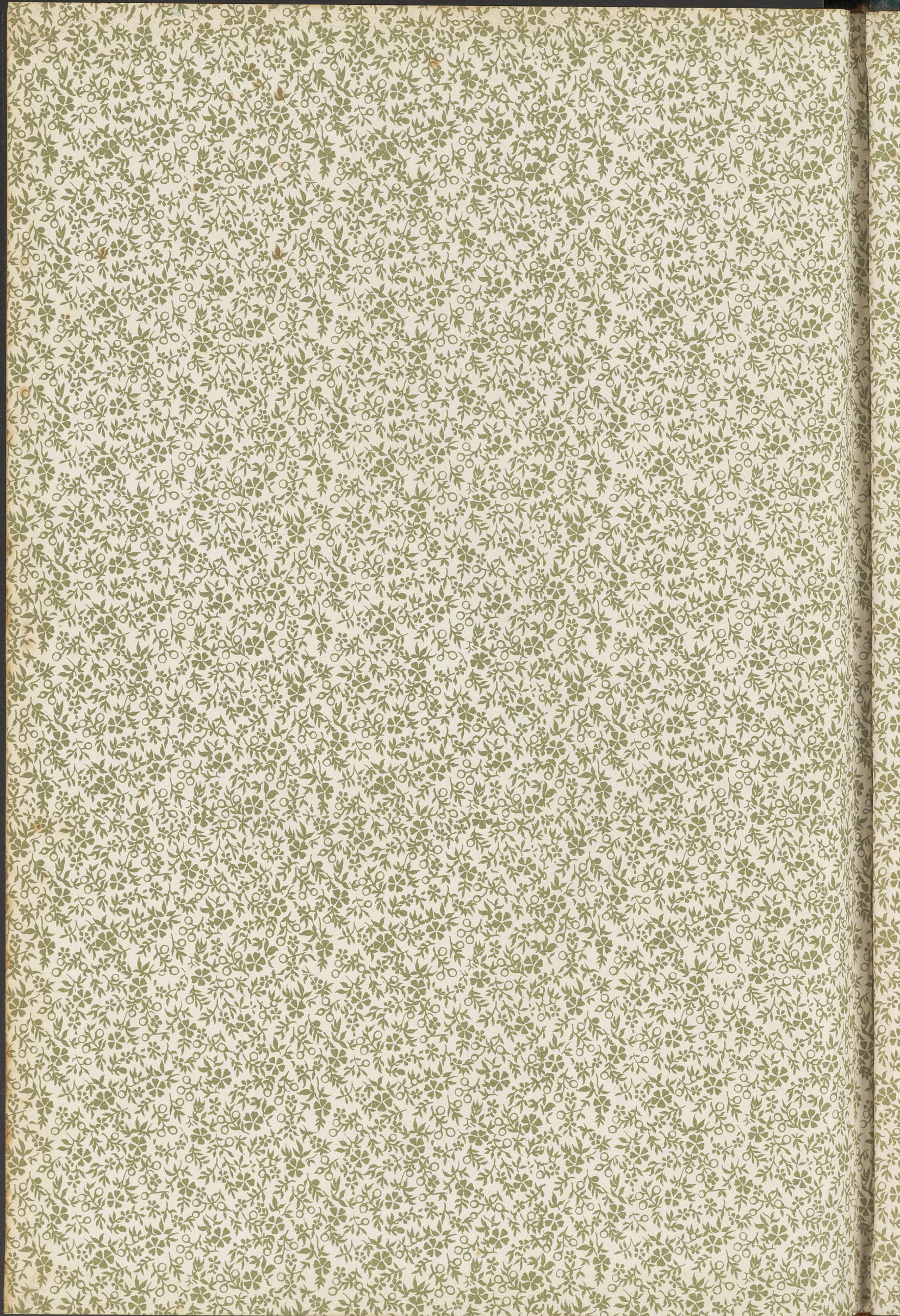
Photo: T. Lewis

The long gallery, the main feature of the interior, was designed to receive a valuable collection of Japanese curios and works of art, the museum beyond being for the same purpose. It is mainly lit by top-light.

THE ACORNS, FALLOW-
FIELD, MANCHESTER. .
THE LONG GALLERY. .







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